

MUSICAL FETTER

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NEW YORK, WEDNESDAY, JULY 15, 1891.

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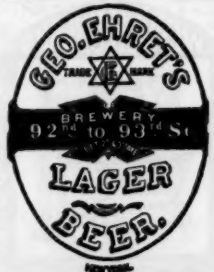
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Blanche Roosevelt	Louis Blumenberg	Moritz Moszkowski
Antonia Mielke	Frank Van der Stucken	Anna Louise Tanner
Titus d'Ernesti	Frederic Grant Gleason	Politeo Greco
Anna Bulkeley-Hills	Ferdinand von Hiller	Wilhelm Junk
Charles M. Schmitz	Robert Volkmann	Fannie Hirsch
Friedrich von Flotow	Julius Riets	Michael Banner
Frans Lachner	Max Heinrich	Dr. S. N. Penfield
Heinrich Marschner	A. L. Guille	P. W. Rieberg
Edmund C. Stanton	Ovide Musin	Emil Mahr
Nestore Calvano	Anton Udvardi	Otto Sutro
William Courtney	Alcuin Blum	Carl Faeltin
Josef Staudigl	Louise Natali	Belle Cole
Lulu Veling	Emel Wakefield	W. J. Millocker
Mrs. Minnie Richards	Carlyle Peteralea	G. W. Hunt
Florence Clinton-Sutro	Carl Retter	Georges Bizet
Arthur Friedheim	George Gemülden	John A. Brockhoven
Clarence Eddy	Emil Liebling	Edgar H. Sherwood
Frans Alst	Van Zandt	Foschelli
Fannie Bloomfield	W. Edward Heimendahl	Edith Edwards
S. E. Jacobsohn	Mrs. Clemelli	Carrie Hun-King
C. Mortimer Wiske	Albert M. Bagby	Pauline l'Allemand
J. O. Von Prochaska	W. Waugh Lauder	Verdi
Edvard Grieg	Mrs. W. Waugh Lauder	Hummel Monument
Adolf Henckell	Mendelssohn	Berlioz Monument
Eugen d'Albert	Hans von Bülow	Haydn Monument
Lilli Lehmann	Clara Schumann	Johann Svendsen
William Candidus	Joachim	Strauss Orchestra
Frans Kneisel	Samuel S. Sanford	Anton Dvorak
Leandro Campanari	Frans List	Santa Sabina
Frans Rummel	Christine Dossert	Pablo de Sarasate
Blanche Stone Barton	Dora Henningsen	Jules Jordan
Amy Sherwin	A. A. Stanley	Albert R. Parsons
Thomas Ryan	Ernst Catenhusen	Ther's Herbert-Foerster
Adelle Brann	Heinrich Hofmann	Bertha Pierson
C. Jos. Brambach	Charles Pradel	Gustav A. Kerker
Henry Schradieck	Emil Sauer	George M. Nowell
John F. Rhodes	Jesse Bartlett Davis	William Mason
Wilhelm Gericke	D. Burneister-Petersen	Padeloup
Frank Taft	Willis Nowell	Anna Lankow
C. M. Von Weber	August Hyllstedt	Maud Powell
Edward Fisher	Gustav Hinrichs	Max Alvary
Kate Rolla	Xaver Scharwenka	Josef Hofmann
Charles Rehm	Heinrich Boetel	Händel
Harold Randolph	W. E. Haslam	Carlotta F. Pinner
Minnie V. Vandever	Carl E. Martin	Marianne Brandt
Adelle Aus der Ohe	Jennie Dutton	Gustav A. Kerker
Karl Klindworth	Walter J. Hall	Henry Duzens
Edwin Klahre	Conrad Ansoorge	Emma Juch
Melen D. Campbell	Carl Baermann	Fritz Giese
Alfredo Barili	Emil Steger	Anton Seidl
Wm. R. Chapman	Paul Kalich	Max Leckner
Otto Roth	Loua Svecenaki	Max Spuckler
Anna Carpenter	Henry Holden Husa	Judith Graves
W. L. Blumenschein	Neally Stevens	Hermann Ebeling
Leonard Labatt	Dyas Flanagan	Anton Bruckner
Albert Venino	A. Victor Benham	Mary Howe
Josef Rheinberger	Mr. and Mrs. Carl Hild	Atalie Clie
Max Bendix	Anthony Stankowitch	Mr. and Mrs. Lawton
Helene von Doenhoff	Moris Rosenthal	Fritz Kreisler
Adolf Jensen	Victor Herbert	Madge Wickham
Hans Richter	Martin Roeder	Richard Burmeister
Margaret Reid	Joachim Raff	W. J. Lavin
Emil Fischer	Felix Mottl	Nicla W. Gade
Merrill Hopkinson, MD	Augusta Ohström	Hermann Levi
R. S. Bonelli	Mamie Kunkel	Edward Chadfield
Faderewski	Dr. F. Ziegfeld	James H. Howe
Stavenshagen	C. F. Chickering	George H. Chickering
Arrigo Boito	Villiers Stanford	John C. Fillmore
Paul von Janko	Louis C. Elson	Helene C. Livingstone
Carl Schroeder	Anna Mooney-Burch	M. J. Niedzielski
John Lund	Mr. and Mrs. Alves	Franz Wilczek
Edmund C. Stanton	Ritter-Goetze	Alfred Sormann
Heinrich Gudehus	Adele Lewing	Juan Luria
Charlotte Huhn	Pauline Schöeller-Haag	Carl Busch.

A CABLE dispatch states that Cecil Carus Wilson, the discoverer of sands that emit musical notes, announces that he has succeeded in getting music from sands that were before dumb.

So, perhaps, Goethe's symphonies in stone will not be a figure of speech, after all.

ONE sometimes wishes that Patti, as a drawing card, would become played out, so that the suffering public could have a rest from the endless Patti discussion.

Both Grau and Mayer are after her, the genial Marcus offering her \$5,000 every time she sings in concert, while Grau offers her the same for singing in opera. And as Patti is getting economical with her voice she may listen to the blandishments of Mayer. But, artistically, who cares for Patti or "Home, Sweet Home?"

OF course England's musical laureate was represented last Wednesday night at the Albert Hall for the benefit of the visiting German Emperor. To the young man who enjoys Wagner and Brahms it must have been a revelation of English musical taste to be compelled to listen to Sir Arthur Sullivan's "Golden Legend."

The cable states that the Emperor was offended at the leaving of a large number of people at midnight. Does the Emperor not know that even the trodden worm turns at times, and that Sullivan's "Golden Legend" and high cockalorum bunkum and etiquette were too much for the devout Briton, who besides had to make his train?

The whole incident was a comical one.

IT seems that New York will be treated to that peculiarly Gallic form of artist, the café chantant singer, next season. Mr. Bial, of that chaste abode of melody and corks, has secured the services of Paulus, a singer whose wit is as broad as his vocal method is bad. And then, too, Miss Yvette Guilbert, the *fin de siècle* artist who recently angered the Coquelins by daring to sing under the same roof with them—and that roof belonging to Rouvier, the French Minister of Finance—Yvette Guilbert in person may delight New Yorkers in the not distant future. The best part of the Rouvier "affaire" is that Miss Guilbert had the success of the evening, and the facetious Parisian press demand that the concert hall she nightly sings and kicks in be dubbed, in imitation of the official title of the Comédie Française, "Le Premier Café Concert Française," and that she be decorated with the Legion of Honor. Queer world this!

THE discussion as to the projected visit of Eugen Testimonial d'Albert to this country next season is now set at rest by the announcement that he will not come, which news appears first in these columns.

Having betrayed the interests of one firm of piano manufacturers, it is quite natural that the diminutive vegetarian pianist should play a similar trick on another victim in the same business.

It seems that the testimonial he gave to the piano house in question is more valuable than the contract he made with them in relation to a second visit.

Eugen Testimonial is a bad, tricky little boy, and it behooves piano manufacturers to get up earlier in the morning than he does, or he will, in the classical parlance of the ring, "do them."

His Berlin managers, Wolff by name, will get a large dose some day, and they will certainly deserve it.

MR. EDMUND C. STANTON, as announced in these columns several weeks ago, soon shut down on the Rosenfelds when he discovered that, instead of the proposed show with the amusing Liliputian Company, they in reality purposed a season of two months of German opera at the Metropolitan Opera House, and that, too, prior to the advent of the Italian opera season.

They had actually begun negotiating with some German singers, and the result would have been fourth-rate performances and the inevitable comparisons with the Italian company.

Mr. Stanton is to be congratulated on his firmness and judgment.

The Rosenfelds then cast longing eyes on the Thalia Theatre, and are now talking about the Madi-

son Square Garden as a scene for future operations. It is to be sincerely hoped that when German opera makes its reappearance in this city it will be under proper auspices and also under the baton of Anton Seidl.

FOR midsummer and presumably the dull season there is much going on at home and abroad in music.

We have Theodore Thomas at the Madison Square Garden, giving his old programs nightly. Anton Seidl is at Brighton Beach, and he certainly will not be found fault with by the most captious critics for the lack of catholicity in the make up of his programs. Then Gilmore fills the popular musical maw with the pabulum it craves. The "Grande Duchesse," impersonated by the radiant Lillian Russell, may be nightly seen and heard at the Casino. De "Wang" Hopper, the elephant and Della Fox are at the Broadway. "Tar and Tartar" at Palmer's. Numerous companies are in active rehearsal for the fall campaign. Many of our singers are abroad hobnobbing with royalty, but the best thing we can recommend to our readers is to stay at home, keep cool and for all the news read THE MUSICAL COURIER. Just read this week's as a sample of summer reading.

MISS EMMA EAMES seems to be receiving a tremendous amount of attention in London, to judge from the following cable in a Sunday paper:

LONDON, July 11.—No celebrity, musical or otherwise, has been so regally fêted during the past season as the American prima donna Miss Eames. Apart from her talent as a singer and her many personal attractions, Miss Eames is exceedingly frank and brilliant in conversation and shows none of those airs and graces to which prime donne are so prone.

The Prince and Princess of Wales scarcely ever missed a night at the opera when Miss Eames was in the bill, and the fair vocalist has been honored with numerous special invitations to Marlborough House, besides receiving unusual attention from people of distinction in every walk of life.

After reading the above we are sure Miss Eames, whose engagement to Julian Story, the painter and son of W. W. Story, has just been corroborated, must be coming to these shores next season.

By the way, is it not about time for the cable to give some mention of Miss Attalie Claire, who made such a brilliant success for a week last season in London? We believe she has been engaged to sing in conjunction with Lillian Russell at the Madison Square Garden Theatre; so turn on the tap of preliminary gush, Mr. Morrissey.

TOLSTOI'S recent animadversions on the use of alcohol and nicotine called forth the following reply from Charles Gounod, the devotee and composer:

You do me the honor to ask me my opinion on the very interesting study of the illustrious Count Tolstoi in reference to the effect of tobacco on the intellectual and moral faculties. I have just read this noble essay with that respectful attention merited by the venerable name of the author, and I admit sincerely the truth of his opinion in all that has to do with the intellectual faculties. I think that the habit of using tobacco produces a sluggishness of these faculties, that this sluggishness follows upon the habit and by abuse may reach even to atrophy. I am not so sure that it could positively result in the annihilation of conscience, whose witness is too startling to undergo so easily an eclipse so disastrous. I say conscience, be it noted; I do not say will. Conscience is a divine decree; will is a human energy. The latter can be weakened by abuse of the organs; the former, however, seems to me quite beyond all effect of the sort, because it creates the responsibility without which man ceases to be amenable. I have smoked a great deal. I do not recall that it has ever modified the judgment of my conscience on the morality of my acts.

The above metaphysics are like some of Mr. Gounod's music, a little old fashioned. The use of tobacco was supposed to have the very reverse effect of sluggishness on the brain. Alcohol very often does destroy what Mr. Gounod distinguishes from will by calling conscience, because cases are extant where small boys have been discovered stealing cigarettes. Mr. Gounod's morality has mended very much since the Weldon episode; he never drank much, but admits smoking. We wonder whether the fair Georgina drove him to it or it forced him to Mrs. Weldon.

After all beer is and possibly always will be the liquid pabulum of the musician. It is comparatively harmless in its effects—that is, if compared with alcohol—and soothing to nerves over harrowed by too copious indulgence in the harmonies of Bach, Beethoven or Wagner.

As to the use of tobacco, that depends very much on temperament (for that matter so does beer or wine); it certainly is a soother, and at the same time a clearer of the brain, particularly grateful to brain workers. Many distinguished men in the sciences,

arts and letters testify to its beneficent effects, Goethe being one notable exception, and the reason he gave for abstention from the weed was certainly a unique one. So, as Thackeray says, let us have our pipes and beer.

THE Thomas concerts at the Madison Square Garden are not up to the standard of Thomas' work; he seems to take no particular interest in the performances, and those who attend the concerts under the impression that they are listening to Theodore Thomas in his usual form are either sadly mistaken or are ignorant of the subject. The orchestra is not the Thomas orchestra of former days, either. Altogether we are constrained to admit that we are very much disappointed at the series up to date.

DID you ever know of a case where somebody wasn't dissatisfied at the adjudication of prizes after a musical contest?

Baltimore is the latest among musical malcontents. Witness the following from the "Times" of Sunday:

NEWARK, N. J., July 11.—Baltimore is not quite satisfied with the awards made at the great Saengerfest. Baltimore and Philadelphia tied for the Schubert bust—the city prize—and drew lots to determine which city should have it. The lot gave it to Philadelphia.

Maj. Carl Lenz, the president of the Saengerfest, has received from Louis Schneider, president of the United Singers of Baltimore, a letter announcing that the Germans of that city are finding fault with the manner of the settlement of the contest. He suggests that, the cast having been made, the bronze bust can be duplicated for \$100 or \$150, and he suggests that that be done for the gratification of the disappointed Baltimore singers.

It is said by the singers here, however, that the bust cannot be made for less than \$500 or \$600.

The Baltimoreans are nearer right in the matter of the price of duplicating the bust of Schubert than the New Yorkers. But does it belong to Baltimore after it was adjudicated to the other city?

And why shouldn't they pay for the cost of duplication in any event?—for they should have protested immediately the decision was announced, and thus altered the aspect of affairs. Instead of that they went to Baltimore and wrote the letter above mentioned.

HEAVENS! has it come to this? The "Star," of London, is responsible for the following:

"Eureka! I have found it!" as somebody cried when he found out something ages ago as he took his morning tub. The thing I found yesterday (writes a lady correspondent) was a beautifully dressed man. He did not burst on my view glorious in cuffs and collars, he was not in Life Guardsman uniform, nor was he artistically undressed for the tennis court. Possibly he was not one of the "Upper Ten," for he was riding in an omnibus near Victoria, and I gathered from his conversation that he was going to his work; but whoever he was his tailor was an artist to make "a thing of beauty," and therefore, according to Keats, "a joy forever" out of a man whose personal advantages consisted of youth, good health and blue eyes.

The tailor took these eyes for his keynote, so to speak, and produced a symphony in light electric blue. A suit of smooth serge repeated the color of the eyes. The ground of the shirt was an octave higher and the pattern an octave lower in tone. The necktie struck the keynote again, while the highest note of all was represented by a small but very blue steel chain. Bronze hat and shoes to match the hair completed a costume which was simply perfect. It was with much difficulty we refrained from asking his tailor's address.

So E. T. W. Hofman, who has been called (by Americans) the German Edgar Allan Poe, was not vaporing in his once famous romance in which figured Capellmeister Kreisler. This poor, fantastic musician wore C sharp minor colored coats with E major collars (of course they had to fit tonally as well as sartorially). We forget whether his trousers were E flat or F minor, but we know his waistcoat was A flat major in tint. Pay attention (like a good tuner) to your octaves in dressing, and don't forget that open fifths as to neckties will not be tolerated by those who dress à la mode musically.

IN last Sunday's "Times," but not in the music section, was the following nugget:

A professor of music, a teacher of reputation, has this to say: "No greater mistake is made than that committed by most parents in regard to their children's musical education. 'Until my daughter knows a good deal of music,' a mother will say, 'any teacher will do; later she can be polished by some high priced professor.' Only yesterday a woman, a friend of mine, who was discussing her little girl's music with me, said: 'I cannot afford to have — begin with you, but she shall have a year or two at the end to finish her course.' And I told her if she could afford only a year of my tuition to let it be the first year. In that year the pupil can form habits, if properly taught, which no amount of poor teaching can do away with."

"It is so foolish to bring a girl, at the end of ten years' unskillful teaching and wrong practicing, to somebody and expect him in a year or two years, or ever, indeed, to turn out an accomplished musician. A pupil should be well taught at the beginning at least—in my opinion she should be well taught all the way through. Girls who have any music in them are worth it, and girls who haven't ought never to approach the piano."

The "professor of music" reveals sound common

sense and must be a bit of a psychologist besides, for while everyone knows that first impressions are most lasting, everyone does not know the reason why. As the brain is in its most plastic condition in youth, it behooves parents to be extremely cautious about selecting a proper musical instructor for their offspring. Many have echoed Schopenhauer's famous remark in his essay on "Education," that we spend the last half of our lives *unlearning* what we were taught the early half.

So select good teachers by all means, and at the outset.

Gen. Louis Fitzgerald.

IT is always a pleasure to write about music loving people, even when they are not of the profession; so that we write of Gen. Louis Fitzgerald with peculiar pleasure, for both as an ardent amateur and one who has always fought for music and musicians he deserves special mention. Gen. Louis Fitzgerald joined the Seventh Regiment in 1857 as a private, and shortly afterward was promoted to corporal and sergeant. In 1861 he marched with the Seventh to the defense of the Capitol at Washington, and during that brief campaign the young sergeant won general commendation for his military bearing and his strict attention to duty. After the return of the regiment to New York he entered the United States service as first lieutenant in Ellsworth's Fire Zouaves, and was promoted to be captain for gallantry at the first battle of Bull Run. After the disbandment of the Zouaves he was commissioned first lieutenant in the Fortieth New York (Mozart Regiment), and for gallantry at the battle of Fair Oaks was again promoted to captain. During the Peninsula campaign, under McClellan, he served as provost marshal and as aide-de-camp to the gallant Gen. Philip Kearny, and is one of the few officers entitled to wear the Kearny cross. After the death of General Kearny Captain Fitzgerald served as aide-de-camp to Gen. D. B. Birney, in the Third Corps, and to Gen. J. G. Foster, commanding the Eighteenth Corps, accompanying the latter officer in all his campaigns in North and South Carolina, Kentucky and Tennessee.

In 1864 he became major and subsequently lieutenant colonel of the First Mississippi Volunteers.

General Fitzgerald served with great distinction, and his gallantry was conspicuous in the many battles and skirmishes in which he was engaged. He was wounded at Bull Run, Williamsburgh and Fair Oaks, and was in the gunboat Hiram Barney on the James River when it was blown up by rebel torpedoes.

At the close of the war General Fitzgerald was breveted lieutenant colonel in the National Guard of the State "for faithful and meritorious service during the war," and was immediately elected first lieutenant in his old regiment, the Seventh, and shortly afterward was appointed adjutant, and was for ten years in that position considered the model adjutant of the State. In 1875 he was elected lieutenant colonel of the regiment, and first and last has been one of the most popular officers the regiment has ever had.

In March, 1882, he was appointed brigadier general and assigned to the command of the Second Brigade, and upon the reorganization of the National Guard of the State he was elected by a very large majority to command all the troops in the city of New York known as the First Brigade, since which time the most marked improvement and progress has been shown in every part of the command.

The general is the president of the Mercantile Trust Company, one of the largest financial institutions in this city. He comes of a musical family, his great-uncle, Dominick Lynch, having been in his time a great patron of music and introduced in this country the first Italian opera troupe that ever appeared here.

For some time past discussion has been carried on between the Knights of Labor regarding the payment of a special rate to be paid musicians who compose the bands of the First Brigade on prominent military or other parades, particularly those on Decoration Day and the funerals of public men, who by reason of their public position are entitled to such public demonstration.

A very unjust and unreasonable idea has been circulating among musicians that the gallant and popular brigadier general of the First Brigade, N. G. S. N. Y., was the stumbling block; such, however, we are glad to say to-day is not the case. General Fitzgerald has no more to do with paying or stipulating the price which musicians are entitled to get for their services than the editor of this paper. The matter rests entirely with the colonels of the regiments. The following appeared in the "Evening World" of a recent date:

Last Decoration Day the First Brigade of the National Guard had to parade without music because the Balfe Musical Association demanded holiday prices, \$8 for each musician instead of \$6. Yesterday the association presented a resolution to the Central Labor Union, which was unanimously passed. It alleged that Brigadier General Fitzgerald and the colonels of the regiments of the First Brigade held secret meetings and "conspired to control the wages of musical unions," and it wound up by respectfully requesting the Governor to "depose" the general, who, it

said, had shown himself "inimical to the interests and safety of such a large body of citizens as the workmen of the State of New York."

To which the general replied on being interviewed by a "Daily News" reporter, viz.:

"Yes, I have seen the account of the resolutions and I am proud to be denounced by such a crowd as the followers of John Most."

"As for having anything to do with the wages of the musicians, I have not and never did have. I have ordered, and will order, the troops to march without music if I please, just as I can order them to march without muskets. Don't you mistake, I am not worrying about these resolutions," and the general looked as though he was just going to order a charge of the First Brigade.

A representative of THE MUSICAL COURIER for some time past has been making strict inquiries among the various band leaders on the subject; they all declare that Brigadier General Fitzgerald has nothing to do with such matters, and speak of the general in the warmest manner possible. The likeness we present to our readers this week is a good one of General Fitzgerald.

PERSONALS.

COMMANDER NEUMANN.—The Queen Regent of Spain has decorated Angelo Neumann, having conferred upon him the order of Isabella the Catholic.

BOETEL'S SUCCESS.—Boetel, who sang here several years ago, is having great success in Norway and Sweden.

VALLERIA AND ALBANI.—Valleria and Albani have contracted to make a joint concert tour in Germany next winter.

NOT THE UNITED STATES "GIL."—Gilldemeister has recently sung the part of "Basilio" in "Figaro" at Minden, in Germany. Most of his notes were unsteady, like those of his namesake in the United States.

F. X. ARENS' ACTIVITY IN EUROPE.—Mr. F. X. Arens, the American composer and conductor, will give his last American concert of the season with the Fürstliche Kapelle at Sondershausen, in connection with the celebrated Loh concerts. After an extended tour through Thuringia and the Hartz Mountains he will join his family on Frauen Chiem See, a charming island *en miniature* in the "Bavarian Sea." Mr. Arens expects to continue his efforts in behalf of the American composer next season, and we would advise the happy owners of fine scores to communicate with him at once. His address for the summer will be care Mendelssohn & Co., Jaeger street, Berlin. He expects to return to America next spring. To judge by the verdicts of European critics of all shades, Mr. Arens has proved himself a musician of exceptionally fine parts and rare conductorial ability. He evidently seems destined to become an important factor in the development of music in America.

FURSCH-MADI.—As already announced in our July 1 issue, Mrs. Fursch-Madi has been engaged by Alexander Lambert to teach in the New York College of Music, of which he is the director. She will arrive October 1.

SHE SAILS.—Belle Cole sails for America on Saturday next, in order to fulfill a special engagement at the summer festival at Chautauqua, N. Y., and returns to England at the beginning of September.

ABBEY AND GRAU.—Henry E. Abbey will sail from Sydney, Australia, to-morrow, by the steamer Alameda, which is due at San Francisco on August 6. Maurice Grau will sail for Havre on August 1.

GERMANY'S GREAT ORGANIST IS DEAD.—Berlin, July 6.—Carl Haupt, the Nestor of German organ composers, is dead.

Carl Haupt, whose reputation as an organist extended far beyond the boundaries of Germany, was born in the little town of Cunau, Silesia, August 25, 1810. He was a pupil of A. W. Bach, Klein and Dehn, and afterward of the two Schneiders. When twenty-two years old Haupt obtained his first organ at the French convent in Berlin, from which he gradually rose to preside at that in the parish church in the city, succeeding Thiele in 1849.

So great was Haupt's reputation forty years ago that Professors Donaldson, Ouseley and Willis in 1854 consulted him in regard to the great organ in the Crystal Palace at Sydenham. In 1870 he succeeded his old master, Bach, as director of the Koenigliche Kirchenmusik Institut at Berlin, which position he held until his death.

ANNOUNCEMENT.—Mr. August Hyllested, the renowned pianist and teacher, will be associated hereafter with the Gottschalk Lyric School as director of the piano department, 24 Adams street, Chicago.

IN BERLIN.—Mrs. Frida de Gebele-Ashforth is in Berlin with her husband, Arthur Ashforth. One of her pupils has made quite a hit among musical people, and will remain with Professor Engel, of the Hoch Schule, to study repertory. Mrs. Ashforth has received several flattering offers on the condition that she will become a resident teacher, but she will return to New York, nevertheless, in the fall.

CARL REINECKE.—Carl Reinecke, the celebrated conductor of the Leipsic Gewandhaus, has written a new opera, entitled "The Governor of Tours," which will be produced at Leipsic in the course of the autumn.

FOREIGN NOTES.

REINECKE'S SISTER.—Maria Reinecke, sister of Dr. C. Reinecke, of the Leipzig Conservatorium, has established an academy of music at Hanover.

SOME RARE VOLUMES.—Some extremely rare volumes on musical subjects by early Spanish authors, forming part of the magnificent library of Mr. Ricardo Heredia, were placed under the hammer recently at the Hôtel Drouot, in Paris. The most important of the number, in point of scarcity—viz., the "Claraçion de instrumentos musicales," by Fray Juan Bermudo, dated 1555, and treating of the condition of music in Spain anterior to that period—was knocked down to the Paris Conservatoire for the sum of 2,150 frs. There was some keen competition for this precious folio, whereof, it is said, the Royal Library of Madrid itself does not possess a copy.

PARIS.—Among the works to be performed during the operatic season at the Château d'Eau Theatre, of Paris, this summer are Gluck's "Le Cadi dupé" and Mozart's "Così fan tutte." Rosenlecker's "La légende d'Ondine" will be the principal novelty.

ZOLA AND BRUNEAU.—A *drame lyrique* entitled "Le Rêve," founded upon Zola's well-known romance of the same name, was produced at the Paris Opéra Comique on the 18th ult., where it attracted some favorable attention. The author of the libretto is Mr. Louis Gallet, and the music, constructed on Wagnerian lines, is from the pen of Mr. Bruneau, a young musician of undoubted talent, who made his début as a dramatic composer some time since at the Château d'Eau. Mrs. Simonnet and Mrs. Deschamps-Jéhin and Messrs. Lorrain and Engel were the principal interpreters.

LISBON.—A new operetta is being performed with great success just now at the Coliseo dos Recreios, of Lisbon, the title being "Tin-Ko-Ka," and the composer Somava.

LA SCALA.—The principal works to be performed next season at the La Scala, Milan, are "Tannhäuser," "Hamlet," "Carmen" and "Les Huguenots." A new opera by Alfredo Catalano, entitled "Vally," will also be brought out. It was hoped that Arrigo Boito's much talked of "Nerone" would also be produced here during the season, but the work is said to be still far from completed, if, indeed, it ever will be.

PATTI AGAIN.—The action which was brought some time ago here by a Russian impresario against Adelina Patti for breach of contract has just been decided in favor of the latter," says the Berlin correspondent of the London "Times." "It may be remembered that when, after fulfilling a winter engagement in Berlin, Patti was about to leave for Nice, a warrant of restraint was suddenly served upon her, on the strength of which she had to pay £500 as a deposit into court as the condition of her personal freedom. The St. Petersburg impresario in question claimed several thousand pounds damages, but the court decided that, as he had not fulfilled his share of the bargain by paying Patti's honorarium into the hands of Messrs. Rothschild before she left London, he was not entitled to a farthing."

DRESDEN.—The performance of the "Nibelungen" tetralogy, at the Dresden Hof Theatre last month, has attracted such numerous audiences from all parts of Germany and elsewhere that it has been decided to repeat it in the course of next month, when Mr. Gudehus will sing the part of "Siegfried."

JOACHIM.—At a concert given recently at Düsseldorf, in honor of Max Bruch, Dr. Joachim played, for the first time, a new violin concerto in D minor, the third in number from the pen of that composer, which is described as in every way worthy of its predecessors.

TEMPEST.—The life size oil portrait of Marie Tempest, which has been on exhibition at the Grosvenor Gallery, London, has been purchased by Rudolph Aronson and forwarded to New York for the foyer of the Casino, whose forces the actress will join in October.

ARONSON.—Aronson has just left Berlin on a visit to Johann Strauss, at Franzensbad, after which he will go to the Bayreuth festival.

MARCUS MAYER.—Mr. Marcus Mayer, who is now in London, writes that the new opera Miss Agnes Huntington will be seen in next season during her fourteen weeks' tour of this country will be Planquette's "Captain Therese." This opera was written especially for Miss Huntington, but owing to the trouble between the singer and her manager, Mr. Augustus Harris, it was never produced. Mr. Rudolph Aronson secured the American rights to the work, but could find nobody who was capable of taking the principal part. It was through an arrangement with Mr. Aronson, who is also in London just now, that Miss Huntington secured the opera.

V. LOH CONCERT.—The program of the V. Loh concert at Sondershausen, under the direction of Prof. Carl Schroeder, consisted of the "Namensfeier" overture of Beethoven; variations by Haydn, prelude and fugue,

Bach—Abert; Lassen's "Fest" overture and Brahms' "Third Symphony."

DRESDEN CONSERVATORY OF MUSIC.—We wish to acknowledge the receipt of the twentieth report of the Royal Conservatory of Music at Dresden, covering its thirty-fifth year of activity. The director in chief is Professor Krantz, and among the various renowned teachers are Felix Draeseke, Friederich Grützmacher, Scharfe, Doernig, Professor Edward Rappoldi and Mrs. Rappoldi-Kahner, the celebrated pianist, as well as Mrs. Otto Alvensleben. The faculty, as may be seen, is a strong one and the curriculum a severe one. Out of 835 pupils at the last session, thirty-eight were from the United States.

A POSTHUMOUS OPERA.—A posthumous opera of Leo Delibes is to be produced at the Opéra Comique, Paris.

ALSO CLOSED.—The San Carlos Theatre of Naples cannot find a director and is therefore closed.

BREITKOPF & HARTEL.—The supplementary catalogues of the Brussels branch of the house of Breitkopf & Hartel contain, among other things, a *marche solennelle* by Bernardus Boeke-mann, for two pianos, eight hands; an op. 69, Carl Venth, being five piano pieces on subjects from "Frithjof"; a four handed piano piece by E. A. McDowell, "Chanson de Roland," also Julius Klausner's "Septennate."

THE WIESBADEN FESTIVAL.—The performances of this year's music festival of the Middle Rhine, to be held on the 21st, 22d and 23d inst., comprise "The Messiah," on the first day; compositions by Beethoven, including the Ninth Symphony, filling the entire second day; while the third is to be chiefly devoted to Wagner and Schumann. The chorus will number about a thousand voices; Wallenstein, of Frankfurt, and Jahn, of Vienna, will be the conductors.

POHL'S "SONG OF THE WITCH."—A very successful performance is reported from Baden-Baden of a dramatic poem, by Ernst von Wildenbruch, entitled "Das Hexenlied," for which Richard Pohl has written some incidental music, which is described as exceedingly effective and interesting. The performance was given by the Baden Choral Society "Aurelia," under the direction of Theodor Pfeiffer.

METZDORF'S NEW MUSIC DRAMA.—Richard Metzendorf, whose opera "Rosamunde" met with much appreciation some years since at Weimar, has just completed a musical drama entitled "Wagbart an Signe."

BLUMNER'S BROCHURE.—An interesting brochure, dealing with the history of the Berlin Singakademie, has been published by Professor Martin Blumner, the present conductor of that institution, which has just celebrated the centenary of its foundation. From this it appears that Blumner's predecessors were four in number—viz., Carl Friedrich Fasch (1791–1800), Carl Zelter (1800–1832), Rungenhagen (1832–1851), and Ed. Grell (1851–1876). Under Zelter's direction, and with the zealous co-operation of Mendelssohn, Bach's "St. Matthew" Passion was first brought to light, and an impetus was given thereby to the study of Bach's choral compositions generally. Mozart's "Requiem" also was first performed in Berlin under Zelter's régime, while, under Rungenhagen's conductorship, Mendelssohn's "St. Paul" and "Elijah" and Schumann's "Paradise and the Peri" were first introduced to Berlin audiences.

JANSEN'S SCHUMANN EDITION.—A new critically revised and augmented edition of Robert Schumann's "Gesammelte Schriften über Musik und Musiker" is about to be published by Messrs. Breitkopf & Härtel, of Leipzig. The editor is the well-known Schumann connoisseur, F. G. Jansen.

THE POST SAYS.—The Emperor of Germany, who is the honorary president of the United Wagner societies, has promised to build a monument to Wagner from his private purse. Berlin, which was always one of the last cities to produce Wagner's operas when they were first given to the world, has at present more Wagner performances than any other city, partly owing to the fact that within a few months the Paris version of "Tannhäuser" has been produced, while a week or two ago "Lohengrin" was given for the first time without cuts and with entirely new scenic outfit, the old one having become exceedingly shabby from being in use for thirty years.

LONDON "FIGARO" SAYS.—Various reports are current in regard to the projected American season of the De Reszkés next year. Paragraphs in some of the American papers even go so far to say that the brothers de Reszké have not yet signed their contracts. This is untrue. They signed them in St. Petersburg early in the spring. In regard to other artists, the report that Patti is engaged is incorrect. Whether Patti goes to America or not is uncertain, but, at any rate, it is untrue that she will be a member of the Abbey de Reszké troupe. Instead, Albani has accepted an engagement, and there are also signed contracts with the Sisters Ravogli. Miss Eames is likewise engaged, although, according to the latest rumors, she desires to postpone her appearance in America, owing,

doubtless to reasons which the public will fully appreciate, and which, indeed, concern her forthcoming marriage to the distinguished American sculptor, Mr. Julian Storey. The statement that Melba has been engaged is incorrect, as the lady will sing at the Scala, Milan, next spring.

Letter from Brighton Beach.

BRIGHTON BEACH HOTEL,
CONEY ISLAND, N. Y., July 8, 1891.

Editors Musical Courier:

I HAVE been here for one week and it has been a week of great interest and benefit to me. The race track has no interest for me, the ever moving human panorama considerable, the sad sea waves, more; but the great and overbalancing attraction is the ever interesting orchestral concerts directed by the leading conductor of your metropolis, Mr. Anton Seidl. What the managers mean by not advertising these concerts properly throughout the country is more than I can comprehend.

Here is one of the finest orchestras in the world, having a repertoire of nearly five hundred orchestral compositions, giving two unsurpassed concerts every day for two months or more, rendering the best of music and the latest of imported scores. Not even in the Old World do they give programs of as high a grade during the summer.

The members of the orchestra are in perfect harmony with the leader, and know exactly what effects he wishes to produce. The membership includes Victor Herbert (the assistant conductor), of violoncello fame, and now becoming known as a composer and conductor of note; Clifford Schmidt (Concertmeister), his brother Louis and several cousins, and the incomparable harpist, Mr. Cheshire, who by the way has just purchased an elegant \$1,000 harp of Lyon & Healy. There are many other talented gentlemen, whom I have not time to mention, who aid in making a fine ensemble, as you very well know.

The prices for admission to those concerts are so ridiculously low that no one need be kept away on that score. Concerts that used to cost me from \$1 to \$2 can be had here from 15 cts to 25 cts. Certainly the best of music is fast coming within the reach of the masses. The hotels should offer some inducements to professional musicians. Why don't the Seidl Society broaden their interests and do a little missionary work in the sister States? The programs ought to be given in your issue one or two weeks in advance. These would reach many thousands of our energetic musicians and in time start them headed toward this "summer musical Mecca" of America. A few weeks, or even one week, would give them a new musical life for a year.

I am gaining so many points in orchestral writing and for interesting my orchestra at De Pauw University that I earnestly desire others to receive a like stimulus.

Next year, if the managers will take hold of this matter with a proper spirit—advertise thoroughly, and scatter broadcast throughout the country a tastefully elaborated circular—I feel quite sure that several can be influenced from the school of music I have charge of and also from Indiana and many other States.

Will say in closing that I was not asked to write this, but from my own good will toward the cause of art were these words written, with the hope that something can be done to stir up the management to a sense of their duty for their own and country's good in this important matter. Hope to listen to about sixty concerts before I leave. With sincerity I am,

Yours respectfully,

JAMES HAMILTON HOWE.

A Letter that Speaks for Itself.

READING, Pa., May 24, 1891.

Mr. C. A. Cappa:

DEAR SIR—I had the pleasure of attending the concert of the Seventh Regiment Band at the Grand Opera House, Philadelphia, on Friday evening, and you will permit me to express to you my high appreciation of the performance.

I was particularly struck with the delicacy of execution displayed in the Beethoven larghetto, which I had never before heard played by a military band, and for the rendering of which I had supposed stringed instruments were indispensable, but your performance of it shows that it is quite possible for a well trained military band to bring out all the beauties of this movement. I have heard the best bands in Vienna, Berlin, Paris, London, Rome and Madrid, and I do not hesitate to say that I consider your band the peer of any of them. Very truly,

THEO. I. HEIZMANN.

Players of dance music will probably soon have a new burden laid on them. A Russian has invented a set of signs to indicate the particular steps used in various dances; with this adventitious aid he claims to have supplied an easy means to formulate and direct new kinds of dances. The duty of the pianist will be to call out these signs, and so order the dance. But the Russian has been anticipated. A device of a precisely similar nature appeared in Playford's "Complete Dancing Master," so such manual directions were common in England two hundred years ago.

HOME NEWS.

NORTHWESTERN SAENGERFEST.—The fifteenth Saengerfest of the Northwestern Singing Societies took place from the 8th to the 12th of this month in Milwaukee. Among the soloists were Hugo Kirchner, Herman Kurtztisch, August Spanuth and Mrs. Ritter-Goetze.

SHOOTING SQUIRRELS.—Mr. E. M. Bowman, president of M. C. A., is summering at Squirrel Island, Me. He writes: "A magnificent C view and very picturesque views in other directions, both land and water escapes."

NEW YORK.—Vocal and instrumental music promises to be an important feature of Frederick Paulding's production of "The Struggle of Life," at the Standard Theatre, on September 7. Mrs. Salvotti will sing the solos in the St. Patrick's Cathedral scene, and Ellis Ryse, Otto Heilig and Walter Penniman have been engaged for the quartet. The chorus will come from the Metropolitan Opera House. Carl Schiller, of the Church of the Annunciation, will preside at the organ, and Jesse Williams, who has composed the incidental music, is to conduct the orchestra.

MAX AND HIS SHOE.—Maximilian Hirsch, the treasurer of the Metropolitan Opera House, is the owner of the biggest horseshoe that has been in use. It is over 6 inches wide in its widest part. Treasurer Hirsch picked it up in the street one day recently, and has been busy ever since trying to calculate whether his subsequent increase of good luck is in exact proportion to the unusual size of the shoe.

OPENING FOR A PIANIST.—Any pianist or teacher who desires to locate himself in a growing community can find an opening by addressing L. R. Kaylor, Fort Scott, Kan.

IS HE INSANE?—The "World," Sunday, published a report that Professor Sousa, of the U. S. Marine Band, was insane.

IN THE CITY THIS SUMMER.—Maurice B. Rosenfeld, of the Chicago Musical College, is in this city for the summer.

PETERSILEA WILL LECTURE.—Carlyle Petersilea, the well-known Boston pianist, will deliver a course of six Beethoven, Schubert and Chopin lecture concerts of an analytical character. The dates are Mondays, at 2 P. M., October 19, November 2, 16 and 30, December 14 and 28. These lectures will be delivered at Steinert Hall, Boston, and Mr. Petersilea will illustrate his subjects at the piano.

RUMMEL WILL PLAY.—Franz Rummel, the pianist, will play at the coming Worcester Festival.

CONNECTICUT M. T. A.—We have received the programs of the second annual meeting of the Connecticut M. T. A., which took place at New Haven, Conn., June 29, 30 and July 1. Mr. N. H. Allen, of Hartford, was the president.

OHIO M. T. A.—The eleventh session of the Ohio Music Teachers' Association was held at Cincinnati July 1, 2 and 3. Mr. H. O. Farnum, of Springfield, Ohio, presided.

SALAZAR PLAYED.—Pedro de Salazar, the solo violinist, played last night at Rutherford, N. J. He was assisted by Nina Bertini, soprano, and Gonzalo Nunez, solo pianist. Mrs. de Salazar was the musical director.

CLARA A. KORN.—Mrs. Clara A. Korn had quite a success as pianist at a recent concert in Tenafly, N. J.

CARL MARTENS DEAD.—Carl Martens, one of the leading musicians of Toronto, Ont., died July 6. He was one of the staff of the Toronto College of Music.

MUSIC HALL.—"Music Hall" is the title of a very elaborate and beautiful book published by the Cherouny Publishing Company, of this city, and containing illustrations of the new Carnegie music hall. An exhaustive description is also added. It is a very pretty specimen of the bookmaker's skill.

THEY SAILED SATURDAY.—Helen M. Sparmann, the musical writer, and Campanini, the tenor, sailed for Europe last Saturday.

JARVIS.—Mr. Chas. H. Jarvis, the pianist, will go to Europe the latter part of August for a month's sojourn, returning about October 1.

IS JOHN RHODES INSANE?—John F. Rhodes, the world renowned violinist, is everywhere noted for his eccentricities, but of late his peculiarities have grown upon him, and those who associate with him most deem him on the verge of total mental collapse. This, if true, is extremely sad news. Mr. Rhodes is at present residing at Hammononton, N. J., where his queer antics are the talk of the inhabitants. He wanders about the streets offering prayer and supplications to his Saviour and his general behavior indicates that he is far from well balanced. It is the opinion of observing friends that his condition is growing rapidly worse and the most deplorable predictions are made. In conversation, however, Mr. Rhodes is usually rational, although he will at times overstep the line and

make a remark that clearly shows the unsettled state of his mind. During the past few years Mr. Rhodes has made fame for himself in all the music loving countries of the world, and has traveled with the very best concert combinations. His last extended tour was with the Boston Quintet Club, of which Mr. Louis Blumenberg was the 'cellist and manager. Last season he made a few short trips with Michael J. Kegrize, the pianist, and during the school year taught violin at the Broad Street Conservatory of Music.—Philadelphia "Music and Drama."

MELBA.—Some correspondent has been allowing Melba to talk very foolishly in print. She has been telling the London world that her voice is so fresh and strong that at present it needs no care. "I can talk, laugh and amuse myself the whole day," she says; "I take my dinner at the usual hour, and then sing through a heavy opera as easily as if I had been nursing my voice all the while." She has only to keep right on like that to make her rivals very happy.—Boston "Home Journal."

J. A. Butterfield.

MR. J. A. BUTTERFIELD, who was buried last Wednesday in Chicago, was widely known as a popular musician through his sacred operas "Belshazzar" and "Ruth," which he designed for amateur performance. He had written quite a number of popular songs, of which "When You and I were Young, Maggie" had a very large sale. He had also composed considerable church music and three operas which had never been performed. He was born in England in 1837. After the usual experiences of a smart choir boy and a versatile player upon all sorts of instruments, he came to America, and in 1863 became a bandmaster in the Union army. Later he went to Chicago, and in 1868 became leader at Centenary M. E. Church, where he was at the time of his death, having been absent ten years meantime, however, in Connecticut. He collected and trained the Chicago contingent of the Peace Jubilee, and for three years conducted the Chicago Oratorio Society. He entered the American College of Musicians by examination as associate in 1887 and as fellow in 1888. He was a very pleasant gentleman—orderly, gifted with a kind heart and excellent taste, and, while not rising to originality in a high sense, was distinctly above the level of most would be popular composers. He left a widow and four children, who, it is understood, are comfortably provided for. His funeral was largely attended by musical people.

A Rubinstein Recital.

FOR the benefit of a brother artist who has been lying dangerously ill Rubinstein was tempted to revisit again the scene of his old triumphs, and in two hours after the arrival of the tickets at the music shops every seat in the great Salle de Noblesse, one of the most magnificent concert halls in Europe, was secured by the St. Petersburgers.

The death of the Grand Duke Nicholas caused the concert to be postponed four days, so that the concert, instead of taking place Wednesday evening, May 6, took place Sunday evening, the 10th; and, despite the breaking of the Sabbath, I noticed several of the most prominent of the English and American residents that hitherto I had considered rank Puritans.

It is quite useless to speak of Rubinstein's playing in the year 1891; those who have heard him know no words can describe it; those who have never heard him can never realize it. Suffice to say that the great pianist was never in better form, in better humor, in better finger, and, as if in defiance of his sixty-two years, he sat down for two hours without a pause and rendered the following arduous program: Beethoven, sonata, op. 111; Schumann, "Études Symphoniques"; Chopin, sonata, waltz, two polonaises, nocturne; Schubert, "Moment Musical" (four numbers); Schubert-Liszt, "Auf dem Wasser zu Singen," "Erl König," and of his own compositions a romance, barcarolle, caprice and mazurka.

The first notes of the sonata told me that Rubinstein was in humor, for after listening as I have had the luck to do through two winters to his weekly recitals of the entire piano literature, every little shade of his humor is familiar to me. This splendid sonata of Beethoven not only received full justice at his hands, but was simply a miracle of pure classic beauty; in short, every number was played in his own inimitable way. The études symphoniques were given as only Rubinstein can give them; and the Chopin numbers launched one on a sea of noblest, sweetest poetry. I was sitting on the platform within a hand reach of the piano, and it was wonderful to see the sea of faces beneath, Rubinstein painting every expression at will on them. The musical world is long familiar with Rubinstein's reading of the "Funeral March" in the Chopin B flat minor sonata, but the final movement of the sonata always compels one to realize what a mighty difference there is between Anton Rubinstein and all other artists. During the performance one simply forgot the player, the concert hall and his audience; one saw what he himself tells us this movement

means—a lovely, deserted grave, the grave of some great man who had been buried amidst tears and lamentation; time elapses, the grass has grown on the grave, and the dead one lies there perforce alone. It was a terrible picture; one heard and felt the wind as it mournfully whirled through the leaves and grasses, and one realized that grim irony of death before which all things shiver and fade.

There is something in the formation of Rubinstein's hand that makes things impossible for others possible to him, and his rendering of the last movement of this sonata is one.

In Schubert and his own compositions Rubinstein was never more graceful, more charming, more refined, his virtuosity more wonderful.

He had been sitting two hours at the piano when he stood up, and this was the signal for a scene of the wildest enthusiasm among the Russian audience. I have seldom seen anything like it; cheer after cheer went up from the throat of every man, woman and child in the place. Rubinstein was presented with an address, and had to return innumerable times to bow his acknowledgments, but he only sat down once to the piano, playing his well-known "Valse Caprice."

In the artists' room he showed me all his finger nails, every one frayed and broken, and he told me that his entire hand felt as if underneath the skin was a mere pulp.

From all parts of Russia enthusiastic admirers had traveled expressly to hear him, and even from Paris. Altogether for us it was a memorable night, a wonderful one, still another added to the many we have spent with the great Russian genius!

ALEX. M'ARTHUR.

Oscar von Redwitz Is Insane.

In the cable dispatches published during the week the news is brought that the Baron Oscar von Redwitz Schmeltz, the poet, had been taken to an insane asylum. To this poet the musical world owes much, for his lines have furnished the inspiration for scores of charming Lieder. The "Es muss was wunderbares sein" has been set to music by Liszt, Rubinstein, Myer-Helmund and many others. Perhaps the translation of that song may interest the readers of THE MUSICAL COURIER.

IT IS A WONDROUS MYSTERY.

A wondrous life in me awakes,
Through all my senses thrilling,
As when through clouds the sunlight breaks,
The earth with radiance filling.

As when, in some blest vale anew,
The rosebuds first unfold,
And angels on them heavenly dew
Pour down from vessels golden.

And though my soul feels oft the blight,
Of burden'd bondage clinging,
It takes towards the stars its flight,
On hope triumphant winging.

And through the boundless sea of blue
One song is ever falling,
Like some blest secret, deep and true,
The heart itself enthralling.

It is a wondrous mystery—
This love of mortals plighted;
Thenceforth as one to live, to be
For evermore united.

And joy and pain, and shine or blast,
Together fondly bearing,
From that first kiss until the last,
Love's gentle sweetness sharing.

J. P. J.

"Lohengrin" in Paris.

PARIS, July 10.

PREPARATIONS for the production of "Lohengrin" in Paris are now well advanced. The chorus of the Grand Opera House have already learned their parts, the principal artists have been selected, and the scene painters and costumers are busily engaged with the mise en scène. Unless some further change is made before the production of the opera in September the principal parts will be thus distributed: "Elsa," Miss Rose Caron; "Ortrud," Mrs. Fiorens; "Lohengrin," Mr. Van Dyck; "Frederick," Mr. Delmas.

The Belgian tenor, who is admitted to be the finest living exponent of the part of "Lohengrin," was heard in the same rôle in the only performance of this opera hitherto given in Paris, at the Eden Theatre two or three years ago, and he then made a great impression. Since that time Mr. Van Dyck has won fame both at Bayreuth and London. While in the English capital he is said to have received as much as \$10,000 for a private concert given by the Rothschilds. He is now in Paris, assisting the directors of the opera with his advice on the coming event.

No apprehension is felt that the new Wagnerian venture will be accompanied by the unseemly scenes which have been witnessed on former occasions, many extracts from the German master's works having been recently received with enthusiasm in Parisian concert rooms.

After fulfilling his engagement at Paris, Van Dyck goes to Vienna to create the part of "Werther" in Massenet's opera. As already announced, Mr. Harris has engaged him for the London season of 1892.—Cablegram.

Providence Letter.

PROVIDENCE, July 3, 1891.

THE last echo of the season in Rhode Island came with the concert of the Bristol Choral Society on the evening of Tuesday, July 30. Bristol is a charming old town, or city—or combination of both—lying on the eastern shore of Narragansett Bay, midway between Providence and Newport. It is to some extent a place of summer resort, and that, perhaps, has something to do with the custom of delaying their final concert till about this time, when the influx of summer visitors adds considerably to the number of appreciative hearers, and still more to the social features of the occasion.

At this last "midsummer concert," as they call them, the following program was presented:

"The Erl-King's Daughter" Gade
Soli and chorus.
Songs:
"Still Wie Die Nacht" Bohm
"Minnelied" Brahms
"Allerseelen" Lassen
Miss Emily Winant.
"Bridal Chorus," from "Rose Maiden" Cowen
Chorus.
Serenade:
"Sing, Smile, Slumber" Gounod
Miss Carrie N. Doty.
Part songs:
"Bugle Song" Jordan
"O tell it her" Vogrich
Chorus.
"Song of Mignon" Liszt
Miss Emily Winant.
"Gallia" Gounod

The chorus of 150 did some creditable work under the baton of Jules Jordan, of Providence, who has conducted the society since its foundation. Mr. A. A. Walker, of Bristol, sang the part of "Sir Olaf," in Gade's cantata. Miss Doty is a young Providence soprano who has been coming to the front for a year or two past, and did her share of the evening's work in a very creditable manner. The writer has often heard Miss Emily Winant sing, but never better than on this occasion. Both her program numbers and the ballads with which she responded to enthusiastic recalls were sung most delightfully. I am inclined to think that those who have called her the best contralto in America are not far from right. People were present from Providence, Fall River and other nearby places, including several well-known local musicians.

The past three or four years have witnessed the forming of similar societies in several of our smaller cities. Though the work they do may be somewhat crude—at least at present—they all aim high, and that is a good sign.

A concert which was promised last month by the Rhode Island Music Teachers' Association, to consist of compositions of local composers, failed to materialize.

Mr. Robert Bonner was in New York last week attending the examinations of the American College of Musicians, of which he is secretary and treasurer.

Now that the dull season is fairly upon us, the music teachers are—like other people of wealth and leisure—forsaking the city for seashore and mountain. Mr. and Mrs. Edward Hoffman are summering at Bristol Ferry, as usual, and Jules Jordan left this week for his Connecticut retreat. D. W. Reeves and his famous "American Band" are engaged for the summer at Bullock's Point, a popular shore resort on Narragansett Bay.

WM. A. POTTER.

About a Cincinnati Violinist.

CINCINNATI, July 9, 1891.

THE violin department of the conservatory of music (Miss Clara Bauer directress) is presided over by that genial artist, Mr. Jacob Bloom.

Mr. Bloom was formerly one of the first violins of the Thomas orchestra, and is a bosom friend of Mr. Max Bendix, the youthful Concertmeister. As a teacher his prestige belongs to the past as well as to the present. Many of his pupils are settled down in different parts of the country as successful teachers, and not a few of them have made their mark in the musical world. Among these may be mentioned Miss June Reed, of Kokomo, Ind., whose playing has excited profound interest in the most musical circles, and who, indeed, is proving herself an artist of the Camilla Urso type.

Mr. Bloom is naturally of a modest and retired nature; he is thoroughly musical and refined in his instincts, and never seeks to push himself unduly forward into public notice. His numerous friends considered themselves particularly fortunate during the season just closed that he had consented to overcome his usual reserve and appear in a series of four concerts given by the conservatory of music, both as soloist and first violin of an excellent string quartet. It was an honor to the institution with which he has been associated since its establishment many years ago, for outside its walls no other musical school gave concerts of chamber music dignity in this city during the past season.

Among the string quartets presented were the Schubert op. 29, Dvorák op. 80 and the beautiful variations of Haydn.

Through the indomitable energy of Miss Clara Baur, seconded by the efforts of her distinguished faculty, including the pianists Mr. Theodore Bohlmann and Mr. Frederic Shailer Evans, two novelties were presented—the sextet of Ludwig Thuille, written for flute, oboe, clarinet, horn, bassoon and piano, and the quintet in E minor by Christian Sinding, for piano and strings.

The string quartet accomplished noble and conscientious work. Besides Mr. Bloom as the first violin, it numbered Mr. Anthony Schach, second violin; Mr. Louis Wiegand, viola, and Mr. Michael Brand, violoncello. Their playing together had that delicate, refined texture which is always the result of enthusiastic individual application and thorough understanding of each other. Thus an artistic ensemble was secured. As a quartet player Mr. Bloom has many strong points. With the first violin he is a leader in the truest sense of the word, without obtrusion, vigorous bowing, yet always a musical tone—asserting himself in solo passages, but not forgetting the rules of subordination in concerted effects.

As a soloist he made a most decided impression. His individuality is a refined force and poetic expression. Throughout his playing speaks the musical soul. He aims for the thought and strikes it with the delicacy and sentiment of a poet. Among several solos which he played were a romance by Wilhelm and the mazurka "Obertass" by Wieniawski. While there was a bravura brilliancy in their execution, the undercurrent was a gentle flow of connected musical thought.

At the six concerts which last week closed the academic year of the con-

NOTICE.

THE NEW YORK COLLEGE OF MUSIC

Will remove September 1 from 163 East 70th Street to its new handsome building,

128 and 130 EAST 58TH STREET.

The College is the largest and only music school in New York occupying a building with a concert hall specially erected for its use, thus affording greatest facilities to its pupils. Catalogues free on application

ALEXANDER LAMBERT, Director.

servatory Mr. Bloom's pupils appeared to conspicuous advantage. Among others Miss Mary Wyman played the eleventh air of De Beriot. She is developing a vigorous tone and phrases neatly. A little boy who did not yet appear to be in his teens, Master Walter Siensheimer, played a berceuse and Tyrolienne by Alard. He has very promising talent and plays like an artist in miniature.

The violin department of the conservatory is in a growing condition of usefulness, and through its students will make its influence felt far and wide.

J. A. HAMAN.

Toledo Correspondence.

TOLEDO, Ohio, June 23, 1891.

NOTWITHSTANDING hot weather is upon us, the musical propensities of Toledo people continue to crop out in the way of concerts at regular intervals. As already predicted in these columns, a pleasant evening of music was enjoyed at the complimentary concert given by Mr. Amos Whiting and his pupils, assisted by local talent, at Whitney & Currier's Music Hall. Nearly every chair was occupied and the audience present consisted largely of people who recognize and appreciate good music. The following program was rendered in an excellent manner throughout:

Part song, "Lead, Kindly Light" Buck
Messrs. Garn, Stough, Richmond and Buckhout.
"Dear Heart" Mattel
Miss Love.
"Mignonette" Tours
Mr. Howell.
Piano solo, "Am Genfer See" ("Cascade du Chaudron") Bendel
Miss Whiting.
"Quis Est Homo" ("Stabat Mater") Rosini
Miss Doolittle and Mrs. Johnson.
Solo and chorus.
"All in a Garden Fair" Watson
Mr. Buckhout.
"He Is Kind, He Is Good" ("Herodiade") Massenet
"One Spring Morning" Nevin
Mrs. Johnson.
Part song, "Come in the Silly Night" Buck
Messrs. Garn, Stough, Richmond and Buckhout.
"Salve Regina" Dana
"Yesterday" Strelezki
Miss Doolittle.
"But the Lord Is Mindful" ("St. Paul") Mendelssohn
Miss Buck.
Waltz rondo, "Cheerfulness" Gumbert
Miss Doolittle, Mrs. Johnson and Miss Buck.
"Heart's Springtime" Wickede
Mr. Garn.
Chorus, "Good Night" ("Martha") Flotow
The male quartet acquitted themselves in a manner highly creditable and deserved the applause accorded them.

Miss Susie Love possesses a sweet voice and bids fair to become a singer of note. Her rendition of "Dear Heart" pleased everyone.

Miss Whiting's piano solo showed a certainty of technic and beauty of touch that is rare. It was her first appearance in concert in Toledo. Her excellent accompaniments also contributed to the pleasure of the evening.

Mrs. Glendon Mason Johnson, of Adrian, appeared several times during the evening, and the audience would fain have listened to her longer. She has a clear voice and uses it to good advantage.

Miss Doolittle, Miss Buck, Mr. Howell and Mr. Garn, who are all so well known that comment seems unnecessary, sang excellently, as they always do, and were applauded to the echo. However I am constrained to add a word in praise of Mr. Howell. The charm of his excellent tenor voice deepens at each opportunity of hearing it, and to his artistic rendition he adds graceful and modest demeanor.

At the close of the concert Mr. Whiting received many congratulations on the success of the event, all of which were deserved.

The concert given at the First Baptist Church last Friday evening proved to be one of unusual excellence. The audience was a critical one, and the fact that so many musicians were present is a deserved compliment to those who participated.

Mr. and Mrs. A. D. Scammell opened the program with an overture (four hands), which was well rendered. Mr. Scammell is skillful as an accompanist, and the fact was made apparent during the evening. Mrs. Scammell pleased the audience with the quaint old Scotch song "In the North Country" (Marzials), and responded to a demand for a second number with "The World and His Wife" (Roedel).

Mr. George Colton's solo, "Fear Not, O Israel" (Buck), was sung with good effect. Recalled he sang in an equally pleasing manner "Like Unto a Flower" (Babcock).

Master Reno Freeman, a youthful violinist of considerable ability, won favor with the audience, and is quite proficient for one so young.

Mr. C. E. Weurle, a member of the Mathias String Quartet, besides being a good violinist possesses a strong and pleasing bass voice, which showed to good effect when he sang Shelley's "Love's Sorrow."

A finished and artistic bit of piano playing was heard when Mr. Max Ecker regaled the audience with Rubinstein's "Kamennoi Ostrow," op. 10, No. 22. The performer was vociferously applauded, and he responded with Gottschalk's cradle song. Mr. Ecker is a talented musician and a composer of acknowledged ability, a number of his compositions having been favorably noticed by leading musical publications, both domestic and foreign.

Miss Nina Price's solo "Thou Art Mine" (Helmund) was exquisitely rendered. Though Miss Nina's voice is not especially strong, it is sweet and sympathetic, and added richness and flexibility render it charming to a degree. Miss Price had been absent from the city for some time studying, and that fact created a desire on the part of those who have long been aware that she possessed a voice of unusual sweetness to ascertain how much she had improved. Expectations were fully realized, her many friends were gratified accordingly and greeted her with rounds of hearty applause.

This was the first appearance since her return of Miss Fannie Farrar, who has been a pupil since last fall of Mr. Constantin Sternberg, of Philadelphia. The young lady played from memory Moszkowski's scherzo valse, op. 40, with excellent discrimination, though she was not at her best, considerable nervousness being noticeable. She is a talented young player, however, and exhibited fine musical perception, coupled with a good touch and accurate technique. She played as an encore number a nocturne by Brassin in a pleasing manner. For several years prior to taking the course at Philadelphia Miss Farrar had been organist at St. Joseph's (Catholic) Church, and she has gained a favorable reputation and a position as organist in one of the churches of the Quaker City on the merits of her excellent playing.

H. CROSSY FERRIS.

LATEST FROM BAYREUTH.—Munich, July 13.—Rehearsals for the Bayreuth musical festival are taking place daily under the personal direction of Mrs. Wagner, who is present at these preliminaries from early morning until 10 o'clock at night. The "Tannhäuser" scenery is new and surpasses anything ever before presented anywhere. Three different drop curtains have been painted for the Wartburg scene. Every ticket for each performance has already been sold. It has already been decided that next summer the same drama will be repeated in addition to the "Meistersinger." The Nibelungen trilogy will be performed in 1894.

A Correction.

NEW ENGLAND CONSERVATORY OF MUSIC,
Franklin square, E. Tourjee, Director,
Boston, July 3, 1891.

To the Editors Musical Courier, New York:

I see that you state in your issue of July 1 that the "Musical Herald," of Boston, is "for sale."

This is untrue and I wish you would be good enough to contradict it in your next issue.

Very truly yours,

R. S. ANDERSON, Business Manager.

Mr. F. H. Torrington and the Toronto College of Music, Limited.

THE Toronto College of Music was organized in 1888 by Mr. F. H. Torrington, who has for many years been identified as one of the most prominent factors of musical progress and enterprise on this side of the Atlantic. The college opened with a large staff of teachers and immediately sprung into favor as an institution of learning. Its expansion and success during the first two seasons (over four hundred pupils) gave such unequivocal promise that Mr. Torrington felt induced to carry out his long cherished idea and put it on a basis of permanence similar to that of a university. To this end he secured the co-operation of capitalists and gentlemen of prominence, such as Messrs. George Gooderham, J. K. Kerr, Q. C., W. Macdonald, Professor Loudon, M. A., T. G. Blackstock and others. Under the style "Toronto College of Music, Limited," it was incorporated by Government in 1890. The calendar of the college shows a list of between forty and fifty teachers of most excellent repute, and these impart practical and theoretical knowledge of the art in all its departments.

During each season musicales, lectures and concerts by distinguished visiting artists take place in the music hall of the college. We submit below the program which was given at the closing concert of the current season, June 18, in Horticultural Pavilion. The hall was completely filled by an audience of not less than two thousand people.

The college gold medal, awarded for the highest standing in all round musicianship—practical and theoretical—was won by Miss Fanny Sullivan. The Hon. G. W. Ross, Government Minister of Education, in a graceful speech spoke of the pleasure it gave him to note the prosperity of the Toronto College of Music, and that he hoped the recipient of the medal of 1891 would at a future day take a degree in music at the University of Toronto, with which seat of learning the College of Music is now in affiliation.

PROGRAM.

Overture ("Fest"), piano, sixteen hands Leutner
Misses Tait, Reynolds, McKinnon, Burt, Smith, Dalrymple, Kane, Lampert.
"Loin du pays tyrolienne," vocal Henrion
Miss McPaul.
Allegro Concerto, op. 83, two pianos and orchestra Mozart
Misses McKay and Broughton.
"Il ritorno," vocal Lucantoni
Miss Edith Mason.
Vivace, rondo, concerto, op. 11, piano and orchestra Chopin
Piano—Miss Sullivan.
"Echo Song," vocal Eckert
Miss Scrimger.
Polish Dance, piano Scharwenka
Miss Sara Ryan.
Staccato Caprice, piano Vogrich
Miss Sara Ryan.
"A Night in Venice," vocal duet Lucantoni
Mrs. Smith and Mr. Bird.
Cavatina, violin solo Raff
Mrs. Church.
Mazurka, violin solo Weinawski
Mrs. Church.
Overture, "Tannhäuser," piano, sixteen hands Wagner
Misses Wey, McKinnon, F. Smith, Kane, Sullivan, Wells, McKay, Scott.
Andante variations, op. 46, two pianos Schumann
Miss Boulthée and Miss Benson.
"Tomb Scene" ("Romeo and Juliet"), vocal Vaccaj
Miss Bonsall.
Sonnet "Petrarca," piano Liszt
Miss Boulthée.
Toccata, in A flat, piano Sgambatti
Miss Boulthée.
"Adelaide," vocal Beethoven
Mr. Douglas Bird.
"Liebes Traume," No. 3, piano Liszt
Miss Gaylord.
Ballade, No. 3, piano Chopin
Miss Gaylord.
"Bella Figlia," vocal quartet Verdi
Miss McPaul, Miss Bonsall, Mr. Parr and Mr. Lugsdin.
Mazurka, in D minor, piano Godard
Miss Landell.
Minuet, piano Boccherini-Joseffy
Miss Landell.
"Jubilee" overture, piano, sixteen hands Weber
Misses Reynolds, Tait, Kane, Lampert, Sullivan, F. Smith, S. F. Smith, Burt.

HANDEL FESTIVAL.—The immense popularity of the Handel festival at the London Crystal Palace is shown from the attendance accurately stated as follows: Rehearsal, 16,507; Monday, 20,587; Wednesday, 21,483; Friday, 22,219; total, 80,796.

"PARSIFAL" IN BOLOGNA.—The startling information reaches us that "Parsifal" is to be produced in Bologna.

WANTED—A musical director wanted at Grove City College, Grove City, Pa. A gentleman preferred. Salary good; prompt applications necessary, with references and testimonials. Address Isaac C. Ketler, Grove City, Pa.

WANTED—An experienced and successful vocal teacher (pupil of Randegger and Shakespeare) wishes an engagement in first-class ladies' college or school; would take full charge of musical department; good organist, choirmaster and chorus director; unexceptional references as to ability, &c. Address "W. A. B.," 145 East Twenty-third street, New York.

THE MUSIC TRADE.

The Musical Courier.

PUBLISHED EVERY WEDNESDAY.

ESTABLISHED JANUARY, 1880.

No. 595.

Subscription (including postage) invariably in advance.
Yearly, \$4.00; Foreign, \$5.00; Single Copies, Ten Cents.

RATES FOR ADVERTISING.

PER INCH.

Three Months.....\$20.00 | Nine Months.....\$60.00
Six Months.....40.00 | Twelve Months.....80.00
Advertisements for the current week must be handed in by 5 P. M. on Monday.

All remittances for subscriptions or advertising must be made by check, draft, or money orders.

American News Company, New York, General Agents.

NEW YORK, WEDNESDAY, JULY 15, 1891.

WHEN this paper refers to circulation it means PAID circulation of individual purchasers, either subscribers who send their money directly or who send it through subscription, news and other agencies, or who purchase the paper through any of these mediums. We do not include in circulation the sale of papers to manufacturers or others, who make arrangements frequently to purchase papers in bulk to send out as marked copies. We do a large business in this particular line, but that item, called by us the "Paper Sales" account, does not come under the head of circulation. Our paper sales last year amounted to over 100,000 copies, although we discourage that feature of the business, as it interferes with our regular subscription department.

WE DON'T CARE TO HAVE ANYONE READ THIS PAPER WHO DOES NOT PAY FOR IT, and the "Paper Sales" feature interferes with this theory.

Mr. E. P. Mason, president of the Mason & Hamlin Organ and Piano Company, a gentleman occupying one of the most exalted positions in the trade, only recently intended to purchase a large number of copies of this paper containing valuable allusions to the excellences of the Mason & Hamlin upright, and he will bear us witness when we state that we particularly emphasized our desire not to sell his company any papers, as nearly every dealer of consequence in the land was on our list and that the receipt of an extra copy would only injure our subscription department by cheapening the paper and giving it a circulation without pay, and that we succeeded in convincing him, whereupon he agreed to withdraw his order for papers.

Of this week's paper we have sold 1,100 under the head of "Paper Sales," although it does not suit us. We receive \$110 for these papers, but the money does not benefit us, as it interrupts and interferes with the legitimate functions of our most important department—our subscription department.

Therefore let it be understood that when we speak of circulation we mean PAID circulation—the number of papers going out every week representing in the cash and subscription books (double entry system) the circulation, and all of it balancing, in each individual case, with the names on the lists. There is no other kind of legitimate circulation.

IT has amused certain people and doubtless interested some few others to make the bold claim that we were seeking a monopoly of music and music trade journalism. Nothing could be further from our purpose or desires.

At the present time there is not published in the United States any music and music trade paper worthy of the name other than THE MUSICAL COURIER, and no paper would more heartily welcome legitimate competition than this one. We all know that "Puck" is better because "Judge" is in the field; that "Harper's Weekly" is more interesting because it

has "Frank Leslie's Weekly" to compete with; that the "Century," "Scribner's" and "Harper's" monthlies are all stimulated by the friction of competition. Why then should we not be glad to welcome a music and music trade paper which should be worthy of being dignified as a contemporary?

IT is rumored that E. Lertz, of Lertz & Sons, Baltimore, has severed his relations with the house and is about to open a piano and organ wareroom at Toledo, Ohio. He was West last week. Mr. Lertz is a bright young piano man and was brought up in the business from the workshop.

THE copartnership heretofore existing between Charles Stieff, Frederick P. Stieff and George W. Stieff, trading as Charles M. Stieff, Baltimore, has been dissolved by the withdrawal of George W. Stieff. The piano manufacturing business will be continued by the remaining members of the firm under the old name, but it is highly probable that the concern will be changed by its present owners into a corporation.

WITH his usual enterprise Mr. Thos. F. Scanlan, of the New England Piano Company, has purchased the entire stock of pianos that were damaged in the recent fire of Messrs. Denton & Cottier, of Buffalo, and has shipped them to his factory for repairs. After they have been thoroughly overhauled they will be distributed in the renting stock of New York and Boston retail branches.

THE difficulty between Woodbridge Brothers, of Omaha, and the assignee of E. Wilson & Co. (Boston Piano Company), Boston, seemed last week to be on the eve of a satisfactory settlement. One of the Woodbridge Brothers was in Boston and was sanguine in his views on the subject. They are prepared to handle a large number of pianos if they can manage to get clear of their entanglement with the Wilson failure.

W. W. Griggs, who has the State agency for the Chicago Cottage Organ Company, has placed, with the compliments of his company, one of his best pianos in the Traveling Men's club room. Mr. Griggs placed the piano in the room without any solicitation, and this move will meet the hearty approval of his many traveling men friends. The best of music was rendered yesterday and the many visitors were royally entertained.

THIS is from the Des Moines "Register." If this was one of the celebrated Chicago Cabbage stencil pianos we are sorry for Griggs. To sell a Chicago Cabbage organ might pass muster, but a Chicago Cabbage stencil fake piano represents the very depth of Chicago "Windicator" trade ethics. Boys, give it up; there's no future in it.

A DANGEROUS and destructive fire at Cincinnati, starting in Burkhardt's building on July 9, extended to adjoining buildings, and the falling walls crushing into the building of M. Steinert & Sons wrecked a large number of pianos—200 the dispatches state, but this is overestimated. The same dispatches state that the insurance of M. Steinert & Sons on their Cincinnati stock is \$36,000. We learned on Monday that it was \$58,000. It is probable that the insurance will cover the loss, as this firm's business is conducted on strict business principles, which include ample insurance.

M. Steinert and Henry Steinert (who was on his wedding trip) started at once for Cincinnati and are there now.

AN important article on international copyright appears in this issue of the paper and again makes it clear that the position assumed by the promoters of the measure toward the item "musical compositions" is correct and proper. European publishers are very much stimulated to come here directly in the shape of branch houses, imitating the example set by Novello, Ewer & Co., and followed by Breitkopf & Härtel, for we hear that a combination is on foot in London between Messrs. E. Ashdown,

Boosey & Co. and Enoch & Sons to open a joint branch in this city. What effect this may have on their representatives here is difficult to conjecture. The United States agent for Ashdown is the Boston house of Arthur P. Schmidt & Co., and Wm. A. Pond & Co., of New York, represent Boosey & Co.'s publications. Enoch & Sons represent the Litolf edition in Great Britain.

When international copyright shall be declared in force with Germany we may hear similar news about many of the German publishers.

NEVER before in the career of the Decker Brothers have so many pianos been sold in Chicago as at the present time. Messrs. Estey & Camp are pushing it to the utmost as their leader, and what with the established reputation of the house, their progressive though conservative business methods, and the beauty of their new styles, it is small wonder that Messrs. Estey & Camp are convinced that there is no piano so good in every point that goes to make up a good selling piano as the Decker Brothers.

IT is said that when a wholesale representative of the Ivers & Pond piano goes into a town he has but to announce his presence, and every dealer in the place calls to see him, hoping there may be a chance for the agency. This comes not only as a result of the excellence of the instruments, but from the enormous advertising that has made the words Ivers & Pond almost as familiar to the general public as "Pears" or "Ayers" or "Hood." If all piano manufacturers would but realize the benefits to be derived by themselves and their dealers from extensive advertising in papers outside of class journals, they would not hesitate longer to set aside a given amount each year to be devoted to that purpose.

A CHICAGO LETTER.

WE informed our Mr. Hall at Chicago some time ago that we had the best reasons to doubt that the letters on the Kimball grand published by the Kimball trade paper—the Chicago "Indicator"—really existed; that some of the gentlemen named as having given testimonials had signed letters, but that all those letters as published could not be produced.

One of the signers, Mr. Emil Liebling, with our Mr. Hall, called at the office of the Kimball Company to prove to Mr. Hall that the letters and signatures existed, but Mr. Cone, of the Kimball Company, refused to show them. "None of your business," he said.

Now.

The Chicago "Indicator" called the Kimball grand "The Monarch of Grand Pianos" (page 18, second column, issue of May 9, 1891), and published extracts of "many letters of congratulation received" on this monarch grand. Among these letters is the following, attributed to Dr. F. Ziegfeld, of Chicago:

With unlimited capital to command the skilled labor of the world and secure the choicest materials, I see no reason why the Kimball Company should not make in Chicago pianos of the very highest grade. As their uprights have received the indorsements of the world's great artists, I expected only the very best results in their new grand pianos and believe they have been attained.

We have done great injustice to Dr. Ziegfeld by taking it for granted that the Kimball Company and its trade organ published the truth when it gave to the world such a letter as the product of Dr. Ziegfeld's mind and pen.

We have it on the best of authority on this globe—stated in the presence of witnesses—that Dr. Ziegfeld never wrote and never signed that letter.

Our Mr. Hall called to see it; it could not be shown to him; it does not exist.

So much for Kimball methods and for Chicago "Indicator" ethics.

But can the Chicago piano and organ trade endure under such conditions; can the great, honorable, dignified members of the trade afford to permit such methods to prevail?

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The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

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Grand Pianos

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Patent Grand Plate, Grand Fall Board, Piano Muffler, Harmonic Scale, Resonator Steel Action Frame, Endwood Bridge, Touch Regulator, Finger Guard and
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MANUFACTURERS OF

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NEW YORK.

THE VOCALION ORGAN.

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The Music Trade and Profession are invited to hear and inspect this charming instrument as now manufactured at **WORCESTER, MASS.**

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SHOW YOUR BOOKS.

Getting at the Facts.

CIRCULATION.

IN replying to our esteemed contemporary, the Chicago "Indicator" in particular, in reference to the article on page 21 of its issue of the 11th inst., it should be borne in mind that we are not entering into a prize competition with that paper.

We have long been convinced that certain weekly papers alleged to be published in the interests of and receiving their support from the music trades are enjoying such support as a result of more or less misrepresentation as to their circulation. We have never attempted to interfere with the members of the piano or organ business who elect to publish their advertisements in any or all of the papers attached to the music trades, because these members of the trade happened to think that this man or that man is deserving of patronage because he is "a good fellow," or "a deserving man," or "a man with a family dependent upon him," &c.

What we have striven to show was that, aside from the personality of the editors of or solicitors for these papers, they—the papers—possessed no commercial value as advertising mediums. There are many reasons why they have no commercial value—such as, that they are controlled by one individual house; that they, no one of them, know nought of piano or organ construction, and that they have no paid circulation which entitles them to the consideration and respect of their readers. Many months ago—it was some time last fall—THE MUSICAL COURIER requested the Piano Manufacturers' Association of New York and Vicinity to investigate the music trade press as an official body, and it subsequently requested individual members of the association to urge upon the gentlemen assembled in their various meetings a calm, cool, businesslike investigation which would present to the members a business statement of the status and general standing of the papers dependent upon the music trades for support.

No attention having been paid to these requests officially, we have felt it our duty to our advertisers, our subscribers and ourselves to investigate on our own account the circulation of the trade papers, and it is about as follows:

Chicago Indicator, about	500
American Art Journal, less than	500
Music and Drama, about	400
Music Trades, about	300
Music Trade Review, about	600

Upon reconsideration of this estimate we have concluded that if we be in error it has been in favor of the papers above requested. Of the papers here named but one, the Chicago "Indicator," has taken upon itself the tremendous job of proving that our estimates err.

Not 500.

We have stated that the paid circulation of the Chicago "Indicator" does not amount to 500. In order to back up our opinion we offered the Chicago "Indicator" \$100 if it could show that it had over that number or \$250 if it could show that it had over 1,000 paid subscribers. This it did not accept. We had asked that the matter be decided by a committee of piano men to be nominated by the "Indicator." Realizing that the "Indicator" might crawl under the pretense of the difficulty of getting such a committee together, we published in our issue of July 8 the following challenge:

APPRECIATING the difficulty attendant upon the forming of a committee of members of the music trades we hereby make the following proposition, which should at once put to rest the false and fraudulent claims of the Chicago "Indicator" as to its circulation:

The editors of THE MUSICAL COURIER hereby obligate themselves to pay to the treasurer of the Columbian Exposition, or to the Chicago "Indicator," or to any other charity to be elected by the editor of the "Indicator," the

sum of two hundred dollars (\$200) if upon an investigation of the books of the "Indicator" company all or any number or any ONE of the following named gentlemen will certify that the paid annual subscriptions for the past three years to the Chicago "Indicator" have reached the number of 500 per year.

We further obligate ourselves to pay the sum of three hundred dollars (\$300) if upon investigation of the books, the following named gentlemen, all or any number of them or any ONE of them, will certify that the paid annual subscription of the Chicago "Indicator" reaches the number of 1,000:

MR. E. H. STORY,
MR. P. J. HEALY,
MR. E. A. POTTER,
MR. C. C. CURTISS.

Surely nothing could be fairer than this. But what does the "Indicator" do? It does not come out and state that its paid subscription is more than 500, either upon its own statement or upon the assertion of any number, combination or any one of the gentlemen above named. What it does is to publish a series of counter challenges called "wagers." It is not our purpose to enter into any controversy with the "Indicator" as to who owns it (everyone knows it is a Kimball organ—that is bad enough), who controls its stock—that amounts to nothing; whether it has 10 cents or \$10,000,000 capital; whether it has mortgages (they are duly recorded and we have copies); whether it has 12 or 50 patrons who pay it the same amount per year, or any other point connected with its conduct.

What we challenge it to produce is a sworn statement that its books show that it has a PAID SUBSCRIPTION LIST OF over 500. And we want one of the gentlemen named in our challenge above to assert that this is a fact.

Our Point.

This is our one point—Has the "Indicator" 500 paid subscribers? The "Indicator" does not assert that it has, but proposes a committee of eleven men—five to be appointed by it, five by us and the odd one to be chosen by those appointed, who are to investigate all sorts of outside issues.

Now, in order to prove that we are in earnest in our challenge we hereby pledge ourselves to submit our books to any committee of eleven piano or organ men, all to be named by the "Indicator," provided that the same gentlemen will investigate the books of both THE MUSICAL COURIER and the "Indicator" and make public the results of their investigations. Or, if it is insisted upon that we should name five gentlemen of the trade, we will propose the following:

MR. KIMBALL, MR. CONWAY, MR. CONE, MR. H. D. CABLE, MR. H. M. CABLE,	The W. W. Kimball Company. Chicago Cottage Organ Company.
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The "Indicator" can name its own five, to be composed of any other gentlemen who are universally supposed to be inimical to THE MUSICAL COURIER, and we are even willing that their Mr. O. L. Fox should be chosen as the eleventh member of the committee.

We understand perfectly well why we have selected the gentlemen just named, and we are free to admit that it is because in the event of their acceptance of the trust we are assured that we can demonstrate to them, black on white, that THE MUSICAL COURIER has a circulation not only greater than that of the Chicago "Indicator," but greater twofold than that of the "Indicator" and all other music trade papers combined. In addition to this we are assured that these gentlemen would find that the paid circulation of the "Indicator" is *not 500 copies* and that it is therefore of no value as an advertising medium.

Further than this we are willing and even anxious to submit our books in comparison with the "Indicator's" to any number, to any combination, to all or to any one of the gentlemen named in our second challenge, namely:

MR. E. H. STORY,
MR. P. J. HEALY,
MR. E. A. POTTER,
MR. C. C. CURTISS,
MR. I. N. CAMP.

Beyond this we hereby guarantee to pay all expenses of such a committee, or of a committee to be nominated by the "Indicator," or of any number or

any one of them who will thoroughly investigate the matter and then make known their or his statement.

The Chicago "Indicator" has not 500 paid subscribers—that settles it.

IN TOWN.

THE following members of the trade were in town and among our callers last week:

Mr. F. E. McArthur.....	Knoxville, Tenn.
Mr. W. J. Dyer.....	St. Paul, Minn.
Mr. Ecker.....	E. G. Hays & Co., Pittsburgh, Pa.
Mr. L. E. N. Pratte.....	Montreal, Canada.
Mr. Denton.....	Denton & Cottier, Buffalo, N. Y.
Mr. Frank Schilling.....	Oswego, N. Y.
Mr. F. L. Freyer.....	Atlanta, Ga.
Mr. W. A. Gibson.....	Ivers & Pond Company, Boston, Mass.
Mr. T. F. Scanlan.....	New England Piano Company, Boston, Mass.
W. S. Barrett.....	Binghamton, N. Y.

Hammond's Patent.

AN interference case in the Patent Office at Washington between A. H. Hammond, of this city, and R. L. Woodbury, of Boston, relating to keys and key-boards for musical instruments has recently been decided in favor of Mr. Hammond. At the hearing of the case John C. Dewey, of this city, appeared for Mr. Hammond, and Henry W. Williams, of Boston, appeared for Mr. Woodbury.

The invention of Mr. Hammond, for which he will now receive a patent, relates to the manufacture of keys or key-boards for musical instruments, and consists in making the holes in the front ends of the keys by boring from the under side of the keys and then providing said holes at their outer ends with felted surfaces, between which the pins on the keyboard frame, which hold the front end of the keys in place, extend.

Heretofore in the manufacture of keys and keyboards for musical instruments the holes have extended entirely through the keys, and it has been necessary to fit strips of wood into the upper surface of the keys to cover the upper ends of the holes. This construction has been faulty, for the reason that any contraction or expansion of the strips of the wood on the upper part of the key would affect the celluloid or ivory covering thereon. In Mr. Hammond's improved construction the holes in the keys are bored from the under side thereof and do not extend through the keys, thus leaving the upper part thereof, on which the celluloid or ivory covering is secured, solid and intact.

Milo Whitney, of Boston, a manufacturer of organ keys, owns and controls Mr. Woodbury's interest in the invention, but as the Patent Office has decided that Mr. Hammond is the prior inventor and entitled to a patent for the invention, Mr. Whitney will not be able to use it, except with the permission of Mr. Hammond.—Worcester "Spy."

Mr. Boothe Writes.

PHILADELPHIA, Pa., July 7, 1891.

To the Editor:

DEAR SIR—I wish to correct a statement that has appeared in several New York music trade papers recently to the effect that manufacturers lose nothing by me because their goods were consigned to me. This is not so. Most of the manufacturers with whom I dealt sold me goods outright. By far the larger part of my indebtedness was totally unsecured, and with the exception of one or two very small items (those I shall pay when due) I paid in full, and every dollar of paper that bears my name will be paid in full. There was unfolded to me from a certain quarter least expected evidence calculated to demonstrate that some men can be more kinds of a fool than the law actually requires. Omitting this shining exception, I am led to believe that piano manufacturers are a pretty solid, fair minded set of fellows. Particularly when unexpected complications outside of my business were destined to embarrass me, I voluntarily settled satisfactorily with them dollar for dollar. And allow me to say no man deserves any credit for doing so, although twenty-four hours is short notice.

Very truly yours, W. F. BOOTHE.

Nearing Completion.

THE fine piano donated by the Atlanta Piano Company to the fund for the Grady Hospital will be completed in a few days and placed on exhibition.

This is the second piano of the style that has been completed by the Atlanta Company, and will be equal to the finest Northern made piano. The case is of mahogany with panels inlaid with pearls and scrolls and flowers. It will be the finest piano they have ever made.

In one of his speeches Mr. Grady said that Atlanta was producing everything that was being manufactured in the North, from the steam engine in mechanics to the finest of all art works, including pianos.

The hearers of that speech doubtless little dreamt that after his eloquent voice was stilled forever an Atlanta made piano would be contributed to a fund to build a hospital called after his name.

The generous gift of the handsome piano by the Atlanta company is highly appreciated by the legion of friends of Mr. Grady and the Grady Hospital.—Atlanta "Constitution."

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COPYRIGHT.

Decision on Musical Compositions.

SPOFFORD ON THE INTERNATIONAL COPYRIGHT.

WASHINGTON, July 8.

MR. A. R. SPOFFORD, Librarian of Congress, sat in one of the alcoves of the Congressional Library this afternoon—a little nook 6 feet square, which is the only place this great Government can spare him just now for a private office—and detailed the circumstances in which the first important decision under the international copyright law was made. That decision has been made, and will attract much attention in this country and in Europe. The decision is the result of a long investigation. That this investigation was made necessary, and that the new act is so indefinite that at the very outset the most careful inquiry has been demanded to determine what it means, is another illustration of the haste and carelessness of national legislators. Lawyers who follow the legal investigation which preceded this decision will unquestionably be satisfied with its thoroughness. The decision in effect is this: That musical compositions, wherever or however printed, are entitled to copyright entry and need not be printed or manufactured in the United States. In other words the Librarian of Congress decides in substance, if not in language, that a musical composition is not a book, a lithograph, a photograph or a chromo, and that the requirement of the new law as to manufacture in the United States is to be confined to four classes of publications only: 1, books; 2, lithographs; 3, photographs; 4, chromos.

Librarian Spofford, in commenting upon his decision or construction of the law in this regard, says: "The proper interpretation of the law respecting musical compositions is that they are not required to be of American manufacture. The fact, however, that wide differences of opinion appeared to exist, and that even some publishers of music were on record as holding to an interpretation of the law that would bar foreign manufacturers of music from protection in the United States, led to a thorough consideration of the language of the law in all of its parts. The more fully this was considered the more clear appeared to be the fact that the natural and obvious construction of the language used in the act is that the requirement of manufacture in the United States is to be confined to four classes, of publications only, viz.: (1) books, (2) lithographs, (3) photographs, (4) chromos. The conclusions of the Librarian, however, as to this and other points of construction of the new statute are not final, but are subject to revision. Under the law of Congress the Librarian is required to perform all acts touching copyrights under the supervision of the Joint Committee of the Library of Congress. I have accordingly submitted this question, together with several others, involving the proper construction of the new law, to Senator George F. Hoar, at present chairman of the Library Committee, who has them under consideration.

"All entries of copyright convey what may be termed prima facie title only, the Librarian performing simply a ministerial act, the ultimate validity of every copyright entry being determined only by the decisions of the United States judicial tribunals in analogous cases. No question concerning the validity of a copyright can be determined under our laws by any other authority than a United States court. The Librarian of Congress has no discretion or authority to refuse any application for a copyright coming within the provisions of the law, and all questions as to priority or infringement are purely judicial questions, with which the Librarian has nothing to do. A certificate of copyright is prima facie evidence of an exclusive title, and is highly valuable as the foundation of a legal claim to the property involved in the publication, as no claim to exclusive property in the contents of a printed book or other ar-

ticle can be enforced under the common law. Congress has very properly provided the guarantees of such property, which are embodied in the copyright acts. Any person who obtains a copyright under the provisions of the copyright law can claim damages from any person infringing his rights by printing or selling the same article, but upon all questions as to what constitutes an infringement or what measure of damages can be recovered all parties are left to their proper remedies in the courts of the United States."

It will be seen that the Librarian regards his functions as wholly ministerial. If the Librarian should refuse to make the copyright entry the claimant could do nothing but apply for a mandamus on the Librarian. In the 21 years' experience of Librarian Spofford since there has been a copyright law in the United States, no action for a mandamus upon the Librarian of Congress to compel an entry has ever been instituted. After the Librarian has made the copyright entry the claimant's remedies for infringement are, as above stated, to be obtained only through the United States courts.

The question as to which this decision regarding musical compositions has been made was raised from Boston in an elaborate brief submitted to the Librarian of Congress by Mr. Lauriston L. Scaife, of Boston, as counsel for the noted firm of Novello, Ewer & Co., of London, and other English music publishers interested with them in the questions presented. Mr. Scaife made the broad claim that "musical compositions," however and wherever printed, may be copyrighted, and that "musical compositions," as known in the act, do not come under the restrictions placed by the act upon a "book, photograph, chromo or lithograph." This claim has been admitted in the decision of Librarian Spofford to-day.

This decision, reprinted from the Boston "Journal" of July 9, embraces the very position originally assumed on this subject by THE MUSICAL COURIER, which was justified in its opinion by the very men who succeeded in having the bill passed.

The following letter addressed to this paper confirms the position taken by Mr. Spofford, although it is dated three months prior to Mr. Spofford's decision:

EDITORIAL DEPARTMENT, THE CENTURY MAGAZINE, 1 UNION SQUARE, NEW YORK, March 7, 1891.

Editors Musical Courier:

SIR:—In response to your request for a brief statement of the circumstances under which the Frye amendment to the copyright bill was modified during the closing weeks of Congress, let me say that whatever may be the interpretation of courts as to the meaning of the present law, by which manufacture in this country is made a condition precedent of copyright for "books, lithographs, chromos and photographs," I have the most conclusive reasons for believing that it was the intention of the conference committee to exclude from this condition all musical compositions.

No one appeared before the committee to urge the inclusion of them; Mr. Donaldson and other friends of the Frye amendment, from whom the offer of concession came, distinctly excluded in that offer maps, charts, dramatic or musical compositions, engravings, cuts, prints, paintings, drawings, statues and statuary; these articles were crossed off the original draft of the amendment before it was submitted to members of the conference committee, and the understanding by both the friends and the opponents of the original draft was, I believe, without exception, that all of these articles were to be excluded and on this understanding votes were solicited for the compromise. The object of the bill was to extend copyright and as far as possible without conditions; moreover, it was necessary in order to carry the bill that the minimum of alteration should be made in its text as it came from the House.

Very respectfully yours,
R. U. JOHNSON,
Secretary Copyright Joint Executive Committee.

Robert Webber.

THE death of Mr. Robert Webber, which occurred on the 11th inst. at Catskill, N. Y., was not wholly unexpected by his friends, since it was known at the time of his recent retirement from the road that the catastrophe could not be long averted. Mr. Webber was among the best known of piano traveling salesmen, having been for a number of years on the road for William Knabe & Co. and for the past seven years representing Messrs. Behr Brothers & Co., in the same capacity. The funeral took place yesterday afternoon. Mr. Webber leaves his family well provided for.

—Suckling & Sons, of Toronto, have sold their piano and organ department to A. T. Button & Co., who will handle Weber and Uxbridge pianos and Sohmer pianos, as well as Uxbridge organs. Suckling & Sons will devote all their attention to the sheet music business.

THE representation of the Weber piano at Philadelphia has been changed from W. F. Boothe to Geo. E. Dearborn & Co.

Mr. Rice Retires.

WORCESTER, MASS., July 13, 1891.

Editors Musical Courier:

Mr. J. A. Rice has resigned his office of secretary, treasurer and director of our company, and accepted a position as cashier of the Washburn & Moen works at Waukegan, Ill.

As Mr. W. B. Tremaine, our president, is in London, a permanent successor to Mr. Rice may not be chosen until his return.

The business, however, will go on without embarrassment, save to us in losing the association and service of a most excellent gentleman.

Yours,

MUNROE ORGAN REED COMPANY.

A \$1,000 Piano Burned.

IN the procession yesterday Messrs. Thayer & Gustin, the wide awake music men, displayed in their new piano wagon a \$1,000 piano. To get the full benefit of the advertisement they had erected near the speaker's stand a small platform, and after the procession the piano, properly labeled and in the charge of a guard, was placed thereon. While the guard was not attending to his business in some way or other the piano was set on fire. It is thought that a boy threw a bunch of firecrackers into the piano, but whether by accident or design is unknown. The loss is a serious one to Messrs. Thayer & Gustin, as their insurance did not cover instruments taken out of the store.—Bay City "Tribune."

Trade Notes.

—A. & J. B. Whitehill have opened a music store at Du Bois, Pa.

—An execution of \$7,354 against Davis Brothers, Savannah, Ga., has just been recorded.

—Roberts' music store at Saginaw, Mich., was burglarized on Monday night, July 6. Mr. Roberts was not caught by the burglars.

—Willard & Hayward, of Milford, Mass., lost \$1.40 last Thursday by plastering falling from the ceiling on some musical instruments.

—The residence of Rufus Stewart, manager of the Knauff Organ Works at Newark, Del., was burned to the ground on Wednesday last. Loss, \$40,000.

—A cablegram received here on Monday from London announces the safe arrival in that city of Mr. Fred. T. Steinway and Mr. Nahum Stetson and family.

—Van Auken's piano and organ warehouse, Alexandria, Va., was burned out on Saturday; insurance \$1,200. He sold Starr pianos and Newman Brothers organs and Brown & Simpson pianos.

—Bossi, a well-known Italian organ manufacturer and the last descendant of a family who for three centuries have been famous organ builders, died on the 7th ult. at the advanced age of 86.—London "Figaro."

—The branch house of the New England Piano Company at Cleveland, Ohio, will be discontinued. Mr. Scanlan does not propose to dispose of his pianos at such ridiculous instalment rates as prevail in that city among some houses. He can do better with them. If this wild instalment business prevailing in certain sections does not cease some firm will see stars.

—Sheriff Krider was in Massillon, Ohio, on July 7, for the purpose of having the Edna Organ Works property appraised in an action styled C. L. McLain et al. v. Taylor Clay et al. Josiah Clutz, Geo. Young, Sr., and Peter A. Schneider were selected as appraisers, and the estimate they put on the land, buildings, engine, boiler and appliances was \$1,600. It is said that a mortgage against the property is about to be foreclosed.—Massillon "Independent."

The company is now at Monroeville, Ohio.

—Herman Baetz, a packer employed in Steinway & Sons' piano factory, at Fourteenth street and Fourth avenue, committed suicide by shooting himself in the head Saturday morning at his residence, 938 First avenue. He quit his job last Monday, but told his wife he had been ordered to the country by the firm, and borrowing \$11 of her disappeared and did not return until Friday night. He went to Steinway & Sons' yesterday and learned that they had filled his place. Returning home, he said he had been discharged. Shortly after he went into his room and killed himself. It is thought his mind was affected. He was 35 years old.

—Mrs. C. F. Chickering is stopping at Bar Harbor for the season. Mr. Gildemeester is living at the residence of the late Mr. Chickering, 5 Fifth avenue.

—Patents granted June 23, 1891:

Banjo tail piece, H. Fenton.....No. 454,728
Wind musical instrument, H. J. Light.....454,748
Piano pedal attachment, G. C. A. Class.....454,713
Support for upright action, W. M. Bauer.....454,576

—Patents granted June 30, 1891:

Bridge for Musical Instruments.....R. Lorang.....No. 455,221
Piano.....E. N. Cummings....." 454,901
Piano Action.....L. W. Norcross....." 454,976
Piano Stringer.....L. A. Kindler....." 454,911

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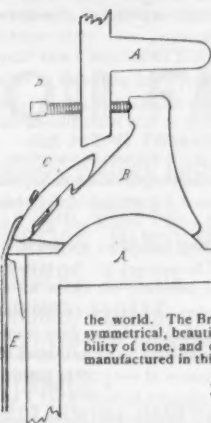
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With Patent Micrometer System of Stringing and Tuning.

THE accompanying diagram is a side elevation or cross-cut section of the Micrometer System of Stringing and Tuning. A A represent parts of the Iron Frame and Patent Tuning Head; B the Micrometer Tuning Plate; C the String Hook; E the String; D the Tuning Screw with the point resting in a groove in the Plate B. By turning this screw, which can be done easily with a clock key, the string is "tuned" to the desired pitch. The Plate B is a segment of a circle, and moves upon the curved surface of the Iron Frame A as a wheel moves or turns upon its axle. The diagram shows the relative position of the parts when the string is "drawn up to pitch." The Iron Frame A supports the entire strain of the strings. These parts all being metal cannot be injured by careless tuning, climatic changes or overheating; therefore the piano can be tuned 10,000 times without the slightest wear or injury. The tuning screw operates as a set screw. The tuning plate resting firmly against the end of it holds the string with such firmness and accuracy that it is impossible for the piano to "get out of tune," except by the stretching of the strings. The position of the string upon the bridge reduces to a minimum the friction of the string upon the bridge and the liability of breaking the string. This device is indorsed by many celebrated musicians, mechanical experts and mechanical engineers as the most beautiful and perfect mechanical movement and the most valuable improvement in piano construction in the world. The Brett Piano, mechanically and artistically considered, is the most ornamental, symmetrical, beautiful and perfect model of piano construction, and in quality, volume and durability of tone, and durability of construction, it is superior to every piano (without exception) manufactured in this country.

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CHICAGO, ILL., Sole Agents for U. S.



A QUIMBORO CLIPPING.

[We clipped the following from the Quimboro, N. Y., "Daily Gosling," thinking it might interest our readers. It is from the pen of that doughty dealer, Harvey Hayseed, Esq., whom we had the pleasure of saluting last week when he was in the city.—EDS. MUSICAL COURIER.]

Editor of the Daily Gosling, Quimboro, N. Y.:

DEAR SIR—Thinking it might interest your numerous readers I take pleasure in sending you an account of my recent trip to New York city. If it sounds at all partisan or prejudiced remember that I am only human, besides Jared Diggs, Esq., of Pilltown, N. Y., who accompanied me, is one of the most exasperating men who ever sold a Beatty organ and swore it was an A1 Estey.

(I don't care whether he reads this or not, for I'm not through with him yet.)

Barring a block in the tunnel little of note occurred on the trip. I reached town several days previous to the trial and attended to some of my own affairs before the eventful day.

Precisely at 11 o'clock Wednesday morning I presented myself at Jefferson Jarket Police Court and was shown into a high ceilinged, somewhat dingy room, where all the other witnesses were. I, you know, was not one of the other witnesses, but one of the other, other kind. At 11:39 a stout party mounted into a chair on a platform, a gentleman from Erin said the Lord's Prayer in Celtic, and we all became still as mice after their decease.

"Um, um, ah!" said Judge Swelley.

"Um, lemme see, what is this case?"

"May it please your honor," piped a shrill voice, which I discovered came from a mouth surrounded by a face from Jerusalem. "May it please your honor."

Bang! and his honor rapped for silence.

"Call the prisoner," he said with an effort, and also with the aid of his voice.

"Mr. Fiend to the bar," said the constable.

Jonah See, my old, old, pockmarked as to character and red as to beak, friend, the colonel—sly as ever (devilish sly Joey B.)—arose from a cobwebby cogitation he was having with his breath and advanced with alacrity.

You see he was accustomed to being called to the bar.

"Now, Colonel Fiend, what have you to say for yourself?"

"Lots," said the colonel, truthfully.

"Hear, hear!" from nineteen readers of the "Music Slate," who had straggled into court that morning (the two others had been detained over night in the hotel in the basement of Jefferson Jarket by slight accidents, and as they would not be likely to go away they were not called.)

"Silence!" roared Judge Swelley, looking fiercely around the room. Unfortunately for me I was smiling. The judge caught my eye.

"I'll fine you if you speak again!" he yelled at me.

"But, your honor," I said, "I didn't."

"Oh! I'm a liar, am I? Here, officer, fine that man \$5, and collect it instantly."

I paid the fine, and the judge, excusing himself, disappeared for an instant.

It was really 20 minutes, but when he came back I saw a great change. He looked like a clear sky after a heavy rain.

He must have had a small bottle, and with him was a nice looking gentleman, with a large mohl-like beak and lilac whiskers. He looked so oily and amiable and withal so "children must have it" that I involuntarily murmured "Mr. Castoria."

He took a seat.

The judge took a chair.

We all took long breaths.

The room was warm and there were flies upon us.

"Now, Ben Ali, please state to the court what you were doing in Room 33 while Shakespeare—oh, I beg pardon. I mixed you up in that other Ripper case—I mean," here the judge consulted his papers a moment.

"Why did you abduct that—um, I must be sleepy this morning. Lemme see. Oh, yes; you are accused of knowingly and wilfully disemboweling and removing the larger intestine of an alleged musical weekly known as the 'American Bassoon.'

"That, after making the acquaintance of said journal, you decoyed her to an upper story of the Riverside—I mean the Onion Square—Hotel, and there maliciously ripped her open, seized her available assets, left her liabilities on a chair, strangled her throat with personal debts and then fled. Now, what have you to say for yourself and what have you to say to your partner?"

"Wait a bit," said the judge, sternly. "But don't give a life's history, confine yourself to facts—if you can—or I will confine you for a fact!" The judge looked

around approvingly to see the effect of his joke, and then seeing my chance I said:

"Ha, ha! a merry, a nimble wit, forsooth."

Again he fumbled my optics with his own, but this time another expression glimmered in his. He beckoned to a policeman, and after writing a few lines on a paper he pointed to me and I was handed a little note, which I at once opened and read as follows:

DEAR MR. HAYSEED—Would be pleased to have you take a small bottle with me at Billy Bould's during the next recess.

JUDGE SWELLEY.

P. S.—It will soon be next recess.

I smilingly acknowledged the compliment and then turned my attention to Ameer—I mean Colonel Fiend.

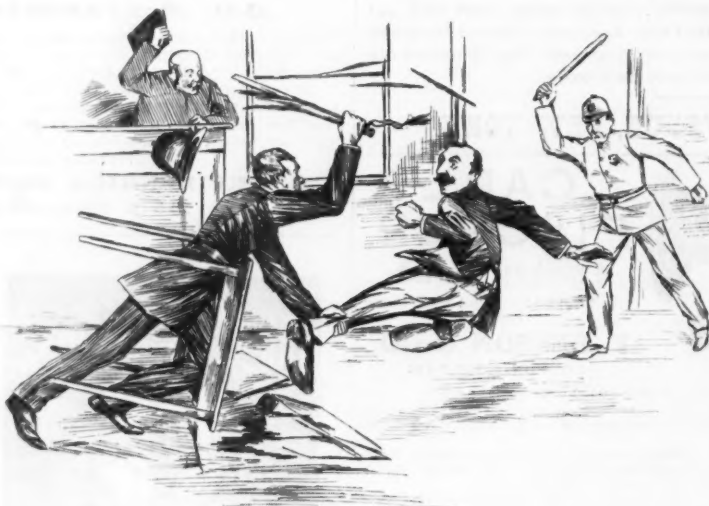
(I wish I would not get Shakespearean and music trade rippers mixed up so much.)

The colonel had by this time recovered his composure, and swelling his chest he took a roll of MS. out of his pocket and proceeded to read aloud its contents.

"May it please your honor my counsel has seen the following and he approves of it, besides I do myself, and as I approve of very little in this universe I take it that you will be pleased to hear what I have to say about things in general, and myself (the colonel, ahem!) in particular.

"You all know me; everyone does, even the sheriff.

"I am almost as well known in New York as I am in debt, but, never matter—I am accused of wrecking a music journal, am I? Your honor, I plead not guilty on a tech-



nical (ahem!) error. I never wrecked a music journal, for the very simple reason that there was no music journal to wreck.

"The 'American Bassoon' was not a music journal—it was a weekly horror. Therefore, how can I be accused of a crime when there was no crime committed? I can explain the blood stains easily enough. You see, they stole my watch and coat and I had to wait until the tailor store downstairs opened."

"What in the dickens are you talking about?" said the judge. "Stick to the subject or I will fine you. Anyhow, look here, I'm getting tired of this nonsense. I'm thirsty, and I'll fine you just to keep my hand in and my throat cool. Officer, the prisoner is fined \$10, and, Mr. Hayseed, I wish to speak to you during the intermission. Come along. Now, get, all of you until 1:30 P. M."

I followed the judge, greatly amused and surprised at New York judicial methods. Reaching Billy Bould's on University place I was ushered into a private room by Mr. Bould's right hand man, Mr. Walter Epstein, and soon was discussing a large, not a small, bottle with Judge Surley. I found him to be a pleasant enough gentleman, who immediately handed over to me my V. which he had filched me of in the morning.

"Only a joke, my boy, only a joke," he said, hoarsely; "and, speaking of jokes, do you know why Ameer Ben Ali is like Ignatius Donnelly? No? Why, because they both ripped Shakespeare up. Ha, ha! Another bottle. But, I insist. Sit down. Here, Tommy."

There was no escaping the judge, so after finishing another bottle and some soup I fled the establishment.

The judge followed.

When we reached the court room we found it crowded and very warm—or was it because of the wine?

The judge was in splendid humor, and after singing "Comrades" he ordered the court to begin proceedings. Colonel Fiend on the stand.

Q. Who are you?

A. Jonah See Fiend.

Q. What is your profession?

(Objected to on the plea that no man need stultify himself. See Penna. Reports, decision by Thoms' J., Vol. 3, 1890, p. 21.)

Objection not sustained, however.

A. I am a journalist.

General titter in the court. One man carried out with a swallowed

tooth in his gullet; believed to have been a printer once for the defendant.

Q. What are you worth?

(Objected to on ground of defendant's heart disease. Figures always excited him, so that serious results were to be anticipated. Counsel quoted famous case Slob's v. Kramp, where plaintiff, a boarding house lady, presented a seven years' bill to defendant, which resulted in partial paralysis of said defendant and subsequent law proceedings. Certificate of Dr. Wormood, the eminent specialist and microscopic tester of character, was put in evidence.)

The objection was sustained and the examination proceeded.

Q. Were you ever the editor of a music trade paper?

(Objection again raised by defendant's counsel on the score that the question was impertinent and useless. Everybody knew Colonel Fiend.) Objection not sustained.

A. Twenty-one of them, your honor.

This was said with bourbon pride and in an "Old Crow" tone of breath.

Q. Were you ever drunk?

(Objection by counsel. Of course defendant had been drunk. "Who among us has not, your honor?" said the lilac lawyer. "I haven't, and you will oblige me by minding your own business on all biblical—I mean bibulous—questions," said the judge. "Answer the question, witness, and hurry up, for I'm thirsty again.")

A. Yes, several times.

Q. How old are you?

(Objected to by counsel as being irrelevant.)

Objection not sustained.

A. I'm 26, sir, my next birthday, and my brother, Clambake Harry, is 29, but I am brains and he is beauty, and I was told "—

"Shut up, will you?" said the court.

Q. Can you write English?

(Objected to by counsel. Witness's age was offered in justification of his imperfect and amateurish English.)

Objection sustained.

"Can you write the truth?"

No objection raised and no answer.

Court decided that the witness did not have to tell the truth and the examination proceeded.

Q. What was the nature of the editorial work you did while writing for the defunct "American Bassoon?"

A. I can better answer that by reading to the court a specimen editorial.

(Objected to by the plaintiff's counsel on the ground of the heat, fear from sunstroke and the brevity of life generally.)

Objection not sustained. Witness proceeded.

"I will read you an editorial I recently wrote about me, myself, a few other people and I, myself, again. I call it 'Egotism in Trade Journalism.' It is as follows:—"

EDITORIAL.

Why should not I write of me and my daring and glorious achievements in the music trade?

Why not, indeed?

Echo answers: "Knotty indeed."

But that is one of those uncomplimentary Irish echoes.

I hate the Irish.

Look at my partner.

I pity that man.

And yet I may have to borrow a dime from him some day to get a drink.

Who can tell?

Theosophy can, but it won't.

My shoes were phantom soled when I started my last sheet and my walk was a noiseless glide.

I was on my uppers.

Now my uppers are on me.

Why?

I can't tell.

Nobody can but Bill Smiller, and he won't.

But, my pity for everybody is very large.

Why?

Because—and here is where I can tell—because I am so superior intellectually, so handsome physically that, with the exception of my brother, Clambake Harry (now one of the 400—in circulation) and Gil, there are none others the women like so much.

I am.

Why?

Ask protoplasm.

(You see I am scientific, but, in reality, am a Theosophist.)

I am so intellectual that I daily crack the shell of my matutinal egg by merely thinking over it.

I can talk to few people.

But when I do talk I talk a great deal with my mouth and my mind.

Now, my brother Clambake Harry talks only with his mouth, for protoplasm failed to give him a mind.

And when I talk I always talk about myself.

I find it so interesting.

So do other people.

So do the ladies.

Perhaps it is egotism, but it is delightful nevertheless.

Oh, I, me and myself and I, I, I.

The court awoke suddenly and yelled: "I give you 10 years—oh, I've been asleep—well, I don't wonder! Are you finished—I mean have you ended?"

"No, your honor, just begun."

"I was right then—it would have been 10 years—aha! aha! Well, I guess I'll commit you to the grand jury. I don't see the use of examining other witnesses."

"Your honor, I decidedly object to this very injudicial style of proceeding. My client's rights must be observed."

This from defendant's counsel.

"Your client's rights are all right," said the judge, sneeringly, "and his wrongs, too. He always looks very tenderly after his wrongs. What I mean to say is this. I think he wrecked that music journal, for he was in the habit of writing, publishing and distributing gratuitously the 'American Bassoon,' containing editorials about himself. That I hold criminal in the extreme and I hold him in \$15,680 bail to await the action of the grand jury. Now, clear out, all of you. Where is his bondsman?"

(Continued on page 70.)

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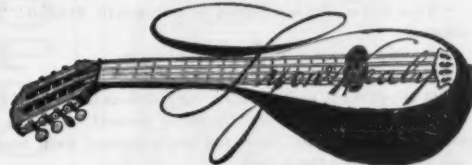
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UPRIGHT PIANOS,

15 to 21
North Clinton Street,
CHICAGO ILL.

(Continued from page 68.)

"Here I am," said a familiar voice, and Jared Diggs, Esq., came up smiling with some papers in his hand. This was too much for me.

To think the hypocrite, who had denounced the colonel all the way down in the cars to me should have been playing me a sneaking fox trick like this.

I boiled with indignation and perspiration (as they say down South).

"Your honor, the bondsman is not worth \$10,000!" I shouted.

Instantly there was a scene of confusion.

The colonel jumped up and shouted.

Old Diggs made for me with a very vicious look, but I let him have one in the neck. Opposing counsel seized each other by the neck and the defendant's counsel went home one ill-wisher the poorer.

The colonel attempted to reach the judge, who, mistaking it for a hostile demonstration, hurled a book at him.

As he did so a policeman grasped the unfortunate Fiend by the ankle. A chair was upset and ink and blood and oaths intermingled.

Such a scene I never witnessed.

It took 10 minutes to club us all into submission; then the judge fined us \$10 apiece and sent Col. Jonah C. Fiend to the Elmira Reformatory for a month, where he is editing a weekly called "The Zebra, or Stripes of Sorrow." He writes, I am told, very ably on the subject of himself and his adventures in England.

The last, Mr. Editor, I remember of that memorable day was arguing with a lamp post and calling it "Judge" and begging it take a drink or else remit my fine.

It didn't.

Nor yet did the police justice before whom I was brought up the next day on the charge of assault and battery on Billy Bould's front door at 4:15 A. M.

I paid the fine and fled for Quimboro.

I have been lectured by my wife and I have a headache. Will I ever go to New York again to attend a music editor's trial?

Yours,

HARVEY HAYSEED.

QUIMBORO, N. Y., July 6, 1891.

CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
233 STATE STREET,
CHICAGO, July 11, 1891.

IT is not dull here, business with the most of the retail dealers being beyond expectation at this season of the year, and, as for the wholesale, surprising statements are made to your correspondent almost daily relating to this branch of the trade, so much so that the parties making the statements prefer backing them up with an exhibition of their order books. Messrs. Bush & Co. did discharge quite a number of workmen, but only on account of an overproduction of cases beyond their needs to produce 60 pianos per week, which they are doing right along, and the Smith & Barnes Company are never troubled to dispose of their goods, but remain chronically with no finished pianos on hand.

Mr. G. E. Griswold, of Lyon & Healy, while in the far West, was told by a large dealer that it was now known where the house of Lyon & Healy got the cuts for their fine small merchandise catalogue, and brought out for his inspection a foreign catalogue containing copies of the cuts which Lyon & Healy were and have been using for some time past. The fact is, until Lyon & Healy got out such a handsome catalogue there was never anything published which could be called elegant, and the foreign catalogue, as can be easily shown, is only a copy of theirs—only another tribute to the enterprise of our American manufacturers.

Several times has the Lyon & Healy harp been spoken of in these columns in language unmistakable. The following letter from Mr. John Cheshire only bears out the opinion previously expressed, and simply for that reason alone we are glad to publish it:

420 STATE STREET,
BROOKLYN, July 8, 1891.

Messrs. Lyon & Healy, Chicago, Ill.:

GENTLEMEN—The magnificent new Lyon & Healy harp that you were kind enough to send me on the 20th ult. is causing a veritable sensation at Brighton Beach and is the admiration of everyone who sees it.

Splendid in tone and inspiring to play upon; mechanism and finish absolutely perfect; these, combined with dignity of design and extreme solidity of workmanship, make your harp the exceptional and truly invaluable instrument that it is.

Sincerely yours, JOHN CHESHIRE,

(Harriet to H. R. H. the Duke of Edinburgh.)

Mr. Freeborn G. Smith paid our city a visit this week, and intended going to Kansas City also. Mr. Smith reports trade in the Bradbury and Webster pianos excellent.

There is a rumor here that a prominent Boston house, whose goods have been handled by a large west side dealer, will endeavor to make some different arrangement either by opening a house of their own or by combination

with a gentleman who recently opened a store in this city who has handled the goods at another point.

The Chickering house have a new style and a new scale under way to take the place of their style K.

Mr. C. McClure, of Denver, Col., was in the city this week and reports business quiet. Their new store is said to be a beauty, with room in the show windows for 12 pianos.

Mr. M. J. Chase, of Muskegon, Mich., reports their business for June as the largest ever done by them. Their new styles of cases are neat and tasteful.

Mr. Thomas Floyd Jones returned from his Western trip Wednesday last, and says his ideas are still more enlarged regarding the resources and greatness of this Western country. Mr. I. N. Rice went still further West and has not yet returned.

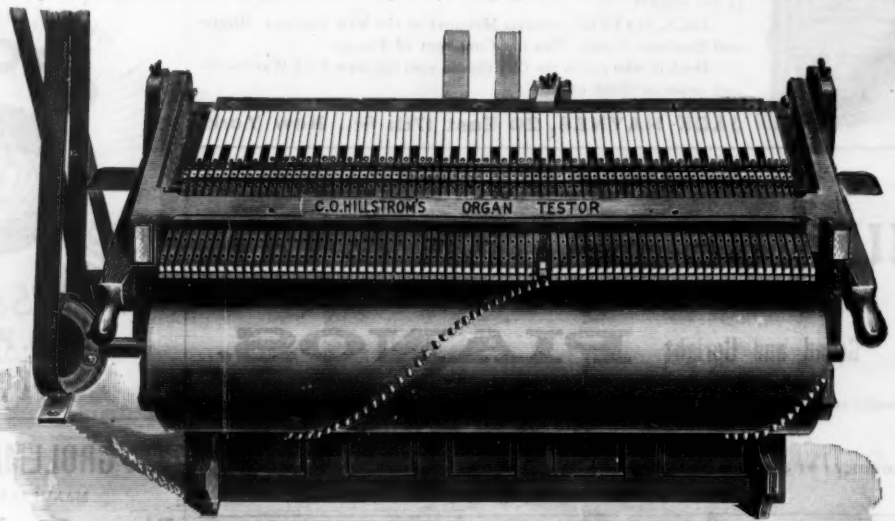
Mr. George P. Guilford, with the Emerson Piano Company in Boston, remained here a couple of days on his way home from a pleasure trip.

Messrs. Lyon, Potter & Co. have begun the importation of harps and have their first invoice in store now.

The first instance of the kind we ever heard of happened lately to one of our largest houses: a commission was returned by a teacher on a piano sale, upon which only the first payment had been made, a change in the circumstances of the purchaser compelling a relinquishment.

Shillito & Clarke, of Junction City, Kan., succeeded Shillito & McKinley. No change in their financial status is reported.

Mr. Henry Drummond has been called to Boston by the



Patented September 30, 1890.

serious illness of his sister, and Mr. Dave McKee is away on a vacation. This leaves the Lyon & Healy piano department with only Mr. Tuttle and Mr. Homenstein to take care of the retail business, notwithstanding 14 pianos were disposed of at retail two days this week.

Mr. M. D. Gilman, of Adams, N. Y., has been trying to swindle one of our large houses out of an organ by sending his wife's note, whom he represented to be his mother, and who he also said was a thoroughly responsible party. Authorities in his own town say: "Do not trust anyone of the name of Gilman living in Adams for \$1." The manufacturer still has the organ and the note also.

Messrs. Steger & Co.'s new store is nearly completed; the glass signs on the windows are all up, as well as the signs on the building; the sidewalk will be entirely finished this afternoon. It is a very attractive store; there are few more so in the country.

Estey & Camp are exhibiting at the furniture exposition something new to the trade in Green's "Acme" piano and furniture polish. This polish contains neither oil, gum nor acid, being in this respect radically different from all others. The result obtained is certainly very gratifying. The absence of oil as an ingredient makes it very easy and quick to use. This feature is particularly noticeable in the case of a checked surface where oil will penetrate and afterward sweat out, necessitating repeated wipings. This polish will clean off instantly and remain perfectly dry. For wareroom work, also in the home, this polish is particularly desirable. It is odorless and not at all disagreeable to the touch.

Estey & Camp report orders coming in at a very gratifying rate and predict a very large sale when the article becomes well known. Small dealers who are compelled to do their own work say it is a great blessing.

—John Brown, pipe organ manufacturer, Wilmington, Del., is erecting a new factory at Ninth near Clayton street, in that city.

—A. C. Weyburn, the Findlay, Ohio, agent of the Whitney & Currier Company, of Toledo, has skipped to Canada. He has been in the employ of this company 16 years, all the time working without a bond. It is now discovered that he has collected and appropriated to his own use or carried away to Canada with him about \$10,000 of the company's money. There is said to be a woman in the case.

Hillstrom Organ Tester.

THIS cut illustrates an invention of Mr. C. O. Hillstrom, of the Hillstrom Organ Company, of Chertonton, Ind., who claims that by its use any defects in the organ can be found and remedied before the instrument leaves the factory. He also claims that the "tester" packs the keys solidly, so that they will never drop down.

The tester is applied to each instrument for two and one-half hours, so that ample opportunity is given for the discovery of any imperfection.

Messrs. C. O. Hillstrom & Co. are located only 41 miles from Chicago on the line of the Lake Shore Railroad, and are manufacturing about 3,000 organs and 25,000 stools per annum. The most of these stools have been taken by another house, who have had the credit of being the manufacturers, but this latter concern having decided upon producing their own stools Mr. Hillstrom will be in condition to supply stools to dealers or, as he says he cannot make too many organs, he may increase the output of the latter and give up the stool business. A new office and sample room has just been built, of very liberal dimensions, entirely removed from the factory, and Mr. Hillstrom is also erecting several dwelling houses in the town.

The organs made by this concern are constructed of good materials throughout, no gum wood or other cheap material being used. The black walnut logs are sawed in their own saw mills, the sawed wood well exposed to the air and kiln dried in the most thorough manner, thus insuring against the annoyance of cracked and warped cases.

Mr. Hillstrom, who is the sole owner of this prosperous establishment, has been offered \$40,000 for his organ tester patent, but declines to part with it, is doing business mostly for cash, and is thoroughly satisfied with his past success and his future prospects.

The Trade.

—William Rankin, of Uniontown, Pa., has sold his music business to a Mr. Frederick.

—Among the new dealers in Albrecht pianos are: C. B. Harlow, Binghamton, N. Y.; Cluett & Sons, Troy, and Leiter Brothers, Syracuse.

—The incorporators of the Morse String Company (incorporated in New Jersey) are: J. T. Morse, F. C. Mullener, both of New York, and T. F. White, Jr., Summit, N. J.

—Mundie & McCoy, jewelers, of Tonawanda, N. Y., have added a piano department to their business, and are doing a good trade with Brown & Simpson pianos.

—Mr. C. F. Hammerschmidt, with the New England Piano Company, of New York, sold an upright last week to be shipped to Hong Kong.

—A meeting of the advisory board conducting the affairs of Behning & Sons was held yesterday afternoon.

—Mr. Denton, of Denton & Cottier, Buffalo, was in town last week arranging for stock—particularly a line of sheet music—and says it is expected that they will be in full running order again by September 15.

—We acknowledge with thanks the receipt of a new catalogue just issued by Peek & Son, the letterpress of which is in Spanish and makes very interesting reading.

—C. H. Lichty, of Reading, Pa., and wife and daughter have been spending part of their vacation at Auburn, N. Y., as guests of Mr. Wegman, of Wegman & Co.

—Messrs. G. H. & C. F. Hudson have closed up their branch at Burlington, Vt., in order to concentrate their entire energies on their home store at Plattsburgh.

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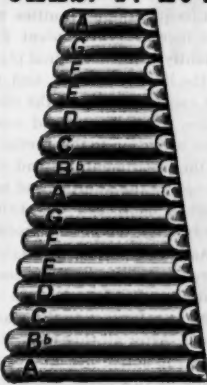
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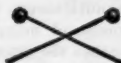
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147, 149, 151, 153, 155, 157, 159, 161, 163, 165 West 17th Street,
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1129 Chestnut Street
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MALCOLM LOVE PIANO.

Progress at Waterloo.

IT is an undeniable fact that many piano manufacturing establishments have made no progress in the development of their instruments during the past years; that the pianos are at a standstill as far as their evolution is concerned, notwithstanding an increase in production, as the case may be; that the manufacturers are complacently self satisfied with the character of their product, and that no effort is in consequence made to advance the grade of the pianos, or even exhaust the possibilities in them.

These same manufacturers (and we are sorry to say there are decidedly too many of them) are frequently astonished at the inroads made by young concerns which are not considered rivals, although they are in the truest sense the most dangerous rivals—these same manufacturers are at times rudely awakened to the fact that while they have permitted their pianos to make an impression in the direction of quantity, while a natural increase in their distribution has increased their ratio of trade (something for which the manufacturers themselves are not in the least responsible), other younger and more active piano manufacturers, who are believers in the theory that an article of merit is destined to find appreciation, have made inroads and secured a footing in the trade and in musical communities that make their future an assured and permanent success.

We may at once admit that there are quite a number of these young firms, but even among those we find some who have not lived up to the standard of their early professions and promises. For these we predict an early decline into the ranks of the ordinary manufacturer, with this danger menacing them: They will depend entirely upon the quantity of pianos they make for the successful culmination of their scheme.

Those, however, who adhere to the higher standard originally adopted and whose ambition goads them onward to higher ideals—those young firms who are not satisfied to remain *in statu quo*, but who are constantly experimenting and working upon problems for a still higher standard of their pianos and who are consequently pushing forward at a rapid rate—these firms are the sure winners in the race for the better class of trade which is rapidly becoming distinguished among the many retail and jobbing firms in the land.

After several years of piano manufacturing Malcolm Love & Co., of Waterloo, N. Y., have given ample evidence that they belong to this latter class. The firm started out

with the definite purpose of making a limited number of high grade pianos, and since their establishment they have had frequent opportunities to make many large contracts and increase their plant fivefold, but they adhered consistently to their original plan and purpose; they continued on the lines laid down, and, instead of forcing a large output and operating on the strength of the reputation of the piano, which was a good one from the start, they devoted their attention to the further development of the qualities of the instrument, instead of beating down its standard by accepting the alluring and tempting offers of contracts and sales of increased quantities of instruments and necessarily large temporary profits.

As before stated, the Malcolm Love piano was from the very start, from its inception, a remarkably fine instrument, and what was said in THE MUSICAL COURIER in February, 1890, in reference to the piano was and is now absolutely true. After all this time, with a large number of instruments in active use all over the country, every prediction made by this paper holds good, and the aims and purposes of its manufacturers, as viewed at the factory in Waterloo, give promise of many things to come that will continue to strengthen the grasp of the piano upon the affections of the trade and the musician.

The Malcolm Love piano of to-day is a splendid specimen of what can be done in a short time in the evolution of a high grade musical instrument. The equality of scale was always noteworthy, but the production is now so systematized that it is impossible to distinguish one piano from another, the tone and touch being as nearly as possible absolutely identical. The discriminating, cultured ear of the musician is delighted with the scientific accuracy that can produce 20, 50, nay 100 upright pianos which, with a few exceptions due to impossibilities that cannot be surmounted by anyone, are exactly alike in equality of scale, in character of tone, in similarity of touch and in the total tonal effects.

This can be demonstrated at the factory of Malcolm Love & Co. if anyone interested in the subject will follow our visit and inspection of last week and make an analytic examination of the pianos as we did. Who can doubt the immense advantage of such a system? It is destined to make a still deeper impression than has already been made by these pianos, and it offers an explanation of the process of crowding out from which other pianos have suffered by means of the merits of the Malcolm Love pianos and their rapid recognition.

What is the result? Arrangements are now in progress for the manufacture of a much larger regular weekly out-

put than has hitherto been the case at the Malcolm Love factory, which has been producing less pianos than the demand justified. Hundreds of pianos are now in the various stages of progress, and by the opening of the fall season a large number of pianos in a forward state will be ready for the market at short notice. The firm do not propose to be found napping at the opening of the season, neither do they propose to send "green" pianos to their customers when they have an opportunity to make goods ahead of time in such quantities that the present and prospective trade can be accommodated with finished pianos that require no overhauling after leaving the factory.

We might suggest to some dealers, who have a market or sale for a fine piano not held at an exorbitant price, an instrument that will appeal at once to the cultured musician and pianist, to make a trial of a Malcolm Love piano. Sooner or later dealers in every section will handle these pianos and those who secure them first will enjoy an advantage over their competitors.

In a Receiver's Hands.

JUDGE LEARNED, of Albany, in the case of Dudley Farlin v. the McCammon Piano Forte Company, of that city, on July 7 granted an order dissolving the company. Allen R. MacDonald was appointed permanent receiver under bonds of \$10,000. An injunction has been also granted restraining the defendant or its agents from interfering with the property. Mr. Farlin obtained a judgment against the company for over \$17,000, of which only about \$7,000 was satisfied.

—Wegman & Co., of Auburn, N. Y., received an order for 300 pianos from one Western house in their first mail last Wednesday morning. THE MUSICAL COURIER was present when it was received.

—The Philadelphia "Times" of the 10th inst. exposes the swindling scheme conducted in that city under the title of the "Sylvester Piano Company." THE MUSICAL COURIER showed up the fraud many weeks ago.

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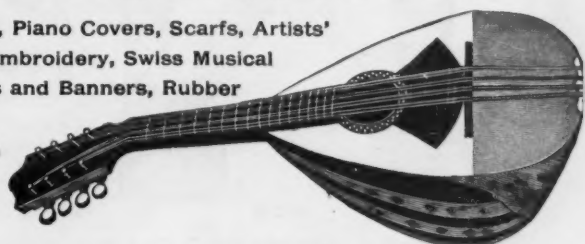
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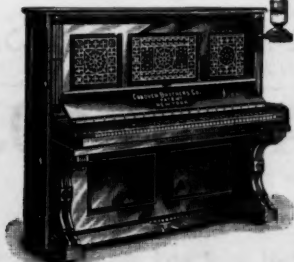
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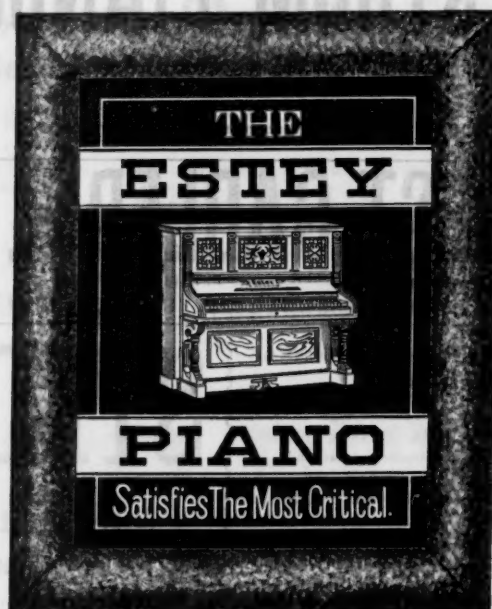
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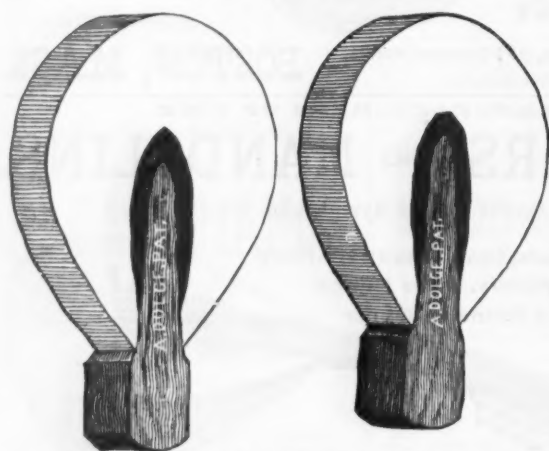
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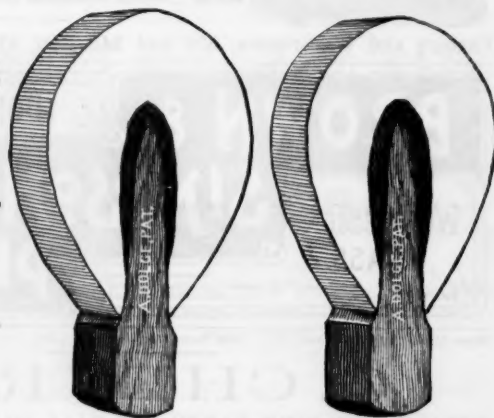
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